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Alma M. Jones

3/6

Actus Quintus Scena Prima
faint

*Enter Charles, Alonson, Burgundis, Bastard,
 and Pucell.*

Char. Had Yorke and Somerset brought rescue in,
 We should have found a bloody day of this.

Bast. How the yong whelp of *Talbot*, raging wood,
 Did flesh his puny-sword in Frenchmens blood.

Puc. Once I encountred him, and thus I said:
 Thou Maiden youth, be vanquish't by a Maide.
 But with a provd Majestick all high scorne *So rushing in*
 He answer'd thus: Yong *Talbot* was not borne *to be borne*
 To be the pillage of a Gilet Wench, *of the French*
 He left me proudly, as unworthy fight.

Bur. Doubtlesse he would have made a noble Knight:
 See where he lyes inherced in the armes
 Of the most bloody Nurser of his harmes. *still bleeding*

Bast. Hew them to peeces, hack their bones assunder,
 Whose life was Englands glory, Gallia's wonder.

Char. Oh no forbear: For that which we have fled
 During the life, let us not Wrong it dead.

Enter Lucy. and Gernando

Lu. Herald, conduct me to the Dolphins Tent,
 To know who hath obtain'd the glory of the day.

Char. On what submissive message art thou sent?

Lucy. Submission Dolphin? 'Tis a meere French word:
 We English Warriours wot not what it meanes.
 I come to know what Prisoners thou hast tane,
 And to survey the bodies of the dead.

Char. For prisoners askst thou? Hell our prison is.
 But tell me, whom thou seek'st? *now*

Luc. But where's the great Alcides of the field,
 Valiant Lord *Talbot* Earle of Shrewsbury?
 Created for his rare successe in Armes,
~~Great Earle of Stafford, Waterford, and Valence,~~
 Lord *Talbot* of Goodrig and Vrchinsfield,
 Lord *Strangle* of Blackmore, Lord *Verden* of Alton,
 Lord *Cromwell* of Wingfield, Lord *Furnivall* of Sheffield,
 The thrice victorious Lord of *Salisbury*,
 Knight of the Noble Order of S. George,
 Worthy S. *Michael*, and the Golden Fleece,
 Great Marshall to our King *Henry* the sixt,
 Of all his Warres within the Realme of France.

briefely

NOTES AND EMENDATIONS

TO THE TEXT OF

SHAKESPEARE'S PLAYS,

FROM

UNIVERSITY OF
CALIFORNIA

EARLY MANUSCRIPT CORRECTIONS

IN

A COPY OF THE FOLIO, 1632,

IN THE POSSESSION OF

J. PAYNE COLLIER, ESQ. F.S.A.

1'

FORMING

A Supplemental Volume

TO THE

WORKS OF SHAKESPEARE BY THE SAME EDITOR.

THE SECOND EDITION, REVISED AND ENLARGED.

LONDON:

WHITTAKER AND CO. AVE MARIA LANE.

1853.

70. 1881
ANNO 1881

LONDON :
GILBERT AND RIVINGTON, PRINTERS,
ST. JOHN'S SQUARE.

932p
C699
1853

PREFACE

TO THE PRESENT EDITION.

NEARLY the whole of what was thought necessary by way of preface to the present edition had been written, when I was favoured by a gentleman, of whom I had no personal knowledge, but the deeds of whose near and illustrious relative are upon historical record, with information which has led to an important discovery regarding the ownership and history of my corrected folio, 1632.

John Carrick Moore, Esq., of Hyde Park Gate, Kensington (nephew to Sir John Moore, who terminated his brilliant career at Corunna in January, 1809), struck by the indisputable value of many of the published emendations, and animated, like other members of his family, by the warmest love for Shakespeare and his works, was kind enough to address a note to me, in which he stated that a friend of his, a gentleman of the name of Parry, had been at one time in possession of the very folio upon which I founded my recent volume of "Notes and Emendations"—that Mr. Parry had been well acquainted with the fact that its margins were filled throughout by manuscript notes, and that he accurately remembered the hand-writing in which they were made. On being shown the fac-simile, which accompanied my first edition, and which is repeated in the present, he declared his instant conviction that it had been copied from what had once been his folio,

1632. How or precisely when it escaped from his custody he knew not, but the description of it in my "Introduction" exactly corresponded with his recollection.

I lost no time in thanking Mr. Moore for these tidings, and in writing to Mr. Parry for all the particulars within his knowledge. Unfortunately the latter gentleman, just before he received my note, had met with a serious injury, which confined him to his bed, so that he was unable to send me any reply.

For about ten days I remained in suspense, but at last I determined to wait upon Mr. Moore to inquire whether he was aware of any reason why I had not received an answer from Mr. Parry. He accounted for the silence of that gentleman on the ground of his recent accident; and as Mr. Moore was confident that Mr. Parry was correct in the conclusion that my folio, 1632, had formerly belonged to him, he advised me to call upon him, being sure that he would be glad to satisfy me upon every point. I accordingly hastened to St. John's Wood, and had the pleasure of an interview with Mr. Parry, who, without the slightest reserve, gave me such an account of the book as made it certain that it was the same which, some fifty years ago, had been presented to him by a connexion of his family, Mr. George Gray. Mr. Parry described both the exterior and interior of the volume, with its innumerable corrections and its missing leaves, with so much minuteness that no room was left for doubt.

On the question from whence Mr. Gray, who resided at Newbury, had procured the book, Mr. Parry was not so clear and positive: he was not in a condition to state any distinct evidence to show out of what library it had come; but he had always understood and believed that it had been obtained, with some other old works (to the collection of which Mr. Gray was partial), from Upton Court, Berkshire; formerly, and for many years before the dispersion of the library, the residence of a Roman Catholic family of the name of Perkins, one member of which, Francis Perkins, who died in 1736, was

the husband of Arabella Fermor, the heroine of "The Rape of the Lock¹."

This information has been communicated to me so recently, that I have not yet been able to ascertain at what date, and in what way the books at Ufton Court were disposed of. Mr. Parry is strongly of opinion that Mr. Gray became the owner of this copy of the folio, 1632, considerably before the end of the last century; and Mr. Parry was himself at Ufton Court about fifty years since, when a Roman Catholic clergyman, eighty years of age, who had remembered the books there all his life, showed him the then empty shelves upon which they had been placed in the library.

A Mr. Francis Perkins died at Ufton Court three years after the publication of the folio, 1632; and if Mr. Parry's belief be correct, that the copy which Mr. Gray gave to him had once been deposited there, it is not impossible that Francis Perkins was the first purchaser of it. If so, we might be led to the inference, that either he or one of his immediate descendants was the writer of the emendations; but, as has been mentioned elsewhere, the present rough calf binding was not the original coat of the volume; and, as far as my imperfect researches have yet gone, I do not find any Thomas Perkins recorded as of Ufton Court. The Christian name of the great actor of the reign of Charles I. was Richard; and a Richard Perkins, called Esquire in Ashmole's Collections, at a date not stated, married Lady Mervin, a benefactress of the parish. Why should we deem it impos-

¹ I copy the following from Lysons's *Magna Britannia*, "Berkshire."

"The family of Perkins resided many years at Ufton Court. Arabella, wife of Francis Perkins, Esq., who died in 1736, was the Belinda of Pope's 'Rape of the Lock,' which is dedicated to her under her maiden name of Fermor; she died in 1738. In the parish church (called Ufton-Nervets) are some monuments of this family. The most remarkable is that of Francis Perkins, Esq., who died in 1635; this monument, which exhibits the figures of Mr. Perkins and his lady under an arch supported by Corinthian columns, is of chalk. In Ashmole's Collections, mention is made of a monument for Richard Perkins, Esq., and his wife, Lady Mervin, who was a benefactress to the parish."

sible that Richard Perkins, having attained eminence on the stage, subsequently married a lady of title and property? However, this and other points, dependent chiefly upon dates, remain to be investigated, and upon any of them I shall be most thankful for information.

The only facts I am yet able to establish are, that my folio, 1632, with its elaborate corrections, about half a century since came into the possession of Mr. Parry from Mr. George Gray, who, it is probable, obtained it from Ufton Court (about eight miles from his residence), where it is unquestionable that at an early date there was a library, likely to have contained such a book, which library was afterwards dispersed. The name of "Tho. Perkins" on the cover is a strong confirmation of the opinion, that it once formed part of that library; and as to the identity of the volume, and hand-writing of the marginal notes, Mr. Parry feels absolutely certain.

Having thus made, very unexpectedly, the first step (decidedly a long one) towards the history of this copy of the book, and having shown that, in its annotated state, it was in existence so many years ago, it remains for me, on the present occasion, to do little more than to advert to a few of the objections to the volume of "Notes and Emendations," of which this is the second impression.

If there were any justice in the complaint, that I have noticed various unnecessary changes in the ordinary text of Shakespeare, it would apply even with more force to the edition now in the hands of the reader, because I have thought it right to insert some additional proposed alterations of that text, which I had, either by design or accident, previously passed over. They are not in general of much importance, although a few of them may be considered novel and ingenious. My principle in the outset was to give, within a reasonable compass, the fairest possible representation of the appearance and contents of my folio—to furnish specimens, good, bad, and indifferent, so that an accurate judgment might be formed of the sources of the old corrector's information, and of his

capacity for discharging the duty he undertook. Hence the notes where he had apparently been guided by the ancient printed editions ; where he may have deserted them in favour of some earlier or contemporary authorities, whether written or recited ; and where he seemed to have been directed merely by his own, often erroneous, sense of fitness and expediency. I have always admitted, and I have over and over again stated, that among the indubitable emendations, self-evident and impressing the mind at once with a conviction in their favour, were others that looked like alterations of a purely arbitrary and conjectural kind. Therefore, no pertinacious advocate for the integrity of the received text could undertake a much easier or a less enviable task, than purposely to select only the latter description of changes, and to decry and disparage the rest, as if they were all of the same character and complexion.

On the other hand, my labour would have been lighter and more agreeable, if I had chosen to publish such amendments only as severe sticklers for the old readings could not venture to dispute: in that case I should not have exposed myself to the "Remarks," "Observations," "Criticisms," "Vindications," &c., which, I happen to know, are in preparation, and which, I happen to know also, will recommend themselves to perusal mainly by assailing points which, not only have I never defended, but which I myself have attacked for their weakness. It would be difficult in a volume of more than 500 pages to make no statement, and to offer no opinion, that was not liable to cavil, especially by those whose prejudices or interests are affected ; but with a love for our great dramatist as sincere as it is ancient, wherever I have given an opinion, I have endeavoured to arrive at a fair decision on the claims of each suggested alteration as it came under my view, and to afford the reader an opportunity of determining for himself, with such assistance as my long study, particularly of authors of the time, enabled me to supply. While speaking of about twelve hundred changes in

the popular text of Shakespeare, I am aware that I must have fallen into errors ; but I myself wish them to be detected, and I am glad to say that I do not think they are very likely to escape observation.

It cannot be surprising that individuals, who for many years have been accustomed to see passages, even such as are avowedly corrupt, repeated in every edition, and to hear them recited by the best performers of our own or other days, should at first feel repugnance to proposed alterations, however excellent² ; but we cannot so readily account for the obstinate adherence (with due respect be it spoken) by some men, of acknowledged learning and acuteness, to antiquated blunders, with about as much reason as the parish priest displayed when he insisted upon "his old *mumpsimus*," in preference to "the new *sumpsimus*," in the Roman Catholic ritual.

Regarding the vast number of lapses in the mechanical process of printing exhibited in the folio, 1632, and patiently set right by the early owner of the volume, I cannot do better than quote a small portion of a letter which a practical printer, whom I have not the pleasure of knowing, did me the favour to write, in order to satisfy me that many of the suggestions for the improvement of Shakespeare's text were warranted by defects of art, even now of the most ordinary occurrence³. He says,—

² I do not mean to say that it is at all a just mode of settling the worth of any suggested change, to imagine that the text had always stood as proposed, and that the old reading is the emendation ; but still it will afford some criterion. Thus, if we had been accustomed to consider "the blankness of the dark" the language of Shakespeare in "Macbeth," what should we have thought of any annotator who advised us to substitute for it "the blanket of the dark ?" Yet, I dare say, *blanket* will find its *mumpsimus* defenders.

³ Among the most remarkable typographical errors is that in "The Merry Wives of Windsor," where Ford assumes an *alias*, which is printed *Brooke* in the quarto, 1602, and *Broome* in the folio, 1623. The old corrector of the folio, 1632, altered it from *Broome* to *Bourne* ; but as it is a mere name, and does not in any way affect the sense or humour of the author, and as *Brooke* may be said to be fixed in the recollections both

"The volume you have recently published, containing emendations of the text of Shakespeare from the corrected folio, interesting as it must be to all connected with literature, is peculiarly so to those who, like myself, find their daily occupation in the correction of typographical errors. The process by which those errors have been perpetrated is, in most cases, perfectly familiar to us by our hourly experience, and could be paralleled from the *first proofs* of almost any printing-office in London. So natural are the emendations, so perfectly printer-like are the errors, that those who know best the defective state of typography three centuries since, can have no doubt as to the authenticity of the corrections."

As the instrument of communicating these emendations to the world, in a genuine spirit of inquiry into their merits, I cannot well account for the almost personal animosity with which, in some quarters, I have been already met, and with which I am threatened hereafter. My accidental discovery of the corrected folio, 1632, has, I fear, tended to cool friendships of long standing; and individuals with whom I was formerly acquainted now look upon me as if I had done them some injury, which they could not overlook, and yet did not know how to revenge. Some persons complain that I am too dogmatical in my criticisms; others, that I am too bold in my speculations; a third party thinks that I have not done justice to earlier editors; and a fourth (which I apprehend is the greatest grievance of all), that I have unfairly abridged the field for future speculation⁴. As to the charge of dogma-

of hearers and readers, I have not thought it necessary to make the change in the recent impression of the text of Shakespeare, as regulated by the old copies and by the emendations in the folio, 1632. I may be excused for adding, that a few alterations, noticed in the ensuing pages, unquestionably wrong, have there been designedly omitted.

⁴ So determined have a few been to find fault, that they have censured me even for the employment of the commonest forms of expression: thus, when I have stated that the old corrector tells us to read "fruitful," or instructs us to substitute "soul," they beg to know in what terms he tells us, or instructs us? just as if I had not said, an hundred times oftener

tism, it will be found, in the present edition, that I have never hesitated to qualify or withdraw an opinion, where I have seen reason to change it; if I have been bold, it has been where I imagined (perhaps mistakenly) that I had a right to take a firm position; if I have not done justice to previous commentators, the omission was wholly accidental and unintentional; and if those who shall come after me, as editors of Shakespeare, find the bounds of conjectural improvement considerably narrowed, I hope that disappointment will not cause them to lose their temper as well as their time, bearing in mind that all we ought to aim at is the true understanding of our author, and that a just estimate of that author must more and more convince us of our own insignificance. It is the fancied neglect of imaginary importance, that seems to have irritated some of my would-be adversaries.

I cannot too emphatically repeat what I stated in the "Introduction" to the first edition of this work, that it is my earnest wish that every emendation should be tried by the sound principles of criticism, and adopted or rejected by the judgment of common sense. I cannot but allow it to be very possible that, as the discoverer of the corrected folio, 1632, I may, here and there, have evinced a partiality for novelty, which is not supported by knowledge. I have done my best to guard against undue bias; but, in spite of these endeavours, and in spite of my previous practice, to admit as few variations as possible from the oldest impressions of the plays of our great dramatist, it may have had its influence, and those who are most angrily opposed to some of my conclusions are welcome to the benefit of this admission.

J. P. C.

than was agreeable, that the striking out of one word in the text, and the insertion of another in the margin, was the mode in which he constantly conveyed the information.

INTRODUCTION

TO THE FIRST EDITION.

IN preparing the following sheets it has been a main object with me to give an impartial notion of the singular and interesting volume from which the materials have been derived. It is a copy of the folio of "Mr. William Shakespeare's Comedies, Histories, and Tragedies," which was published in 1632: we need hardly say, that that edition was a reprint of a previous impression in the same form in 1623; and that it was again reprinted (with additional plays) in 1664, and for the fourth time in 1685. The reprint of 1632 has, therefore, been usually known as the second folio of the collected plays of Shakespeare.

The singularity and interest of the volume arise out of the fact, that, from the first page to the last, it contains notes and emendations in a hand-writing not much later than the time when it came from the press. Unfortunately it is not perfect: it begins, indeed, with "The Tempest," the earliest drama, but it wants four leaves at the end of "Cymbeline," the latest drama, and there are several deficiencies in the body of the book¹, while all the preliminary matter, consisting of dedication, address, commendatory verses, &c., may be said to be wanting, in as much as it has been

¹ It deserves remark, that all the defects in the body of the book are in the division of "Histories," the plays forming which have been especially thumbed and maltreated.

supplied by a comparatively recent possessor, from another copy of the second folio, and loosely fastened within the cover.

Without adverting to sundry known mistakes of pagination, it may be stated that the entire volume consists of nearly 900 pages, divided among thirty-six plays; and, besides the correction of literal and verbal errors, as well as lapses of a graver and more extensive kind, the punctuation has been carefully set right throughout. As there is no page without from ten to thirty of these minor emendations, they do not, in the whole, fall short of 20,000: most of them have, of course, been introduced in modern editions, since the plain meaning of a passage often contradicts the old careless and absurd pointing; but it will be seen hereafter, that in not a few instances the sense of the poet has thus been cleared in a way that has not been anticipated². With regard to changes of a different and more important character, where letters are added or expunged, where words are supplied or struck out, or where lines and sentences, omitted by the early printer, have been inserted, together with all other emendations of a similar kind, it is difficult to form any correct estimate of their number. The volume in the hands of the reader includes considerably more than a thousand of such alterations; but to have inserted all would have swelled its bulk to unreasonable dimensions, and would have wearied the patience of most persons, not merely by the sameness of the information, but by the monotony of the language in which it was necessarily conveyed.

Nothing that was deemed essential has been left out: no striking or valuable emendation has, I think, been passed over, and many changes have been mentioned, upon which the writer of the notes seems to have insisted, but in which, in

² As it is not easy to put the explanation of this apparently trifling matter in a short compass, the reader is referred particularly to pp. 111, 117, 325, 399, and 507.

some cases, concurrence must either be withheld, or doubt expressed. Whenever I have seen ground for dissenting from a proposed amendment, or for giving it only a qualified approbation, I have plainly stated my reasons, more particularly in the later portion of the work: I pursued, indeed, the same method, to a certain extent, in the earlier portion; but while I have there, perhaps, more sparingly questioned the fitness of adopting some changes, I have also noticed others, which, as I proceeded, and as the matter accumulated, might possibly have been omitted³. If subsequent reflection or information appeared to warrant a modification of opinion, such modification will be found in the notes appended to the volume. I can only expect that each suggested alteration should be judged upon its own merits; and though I can, in no respect, be answerable for more than submitting them to critical decision, I have thought myself called upon, where they appeared to deserve support or elucidation, to offer the facts, arguments, or observations that occurred to me in their favour.

In the history of the volume to which I have been thus indebted, I can offer little that may serve to give it authenticity⁴. It is very certain that the manuscript notes in

³ The old corrector of the folio, 1632, has himself allowed some apparent mistakes to escape him: thus, in "All's Well that Ends Well," Act III. Scene I., we might have expected that he would alter "the younger of our nature" into "the younger of our nation." Again, in "Henry IV. Part II.," Act IV. Scene II., it may seem that "success of mischief" ought to be "*successive* mischief;" but neither of these variations from the old text is absolutely necessary.

⁴ I am by no means convinced that this copy of the folio, 1632, is an entire novelty in the book-world; but it is quite certain that its curiosity and importance were never till now understood, nor estimated. Sir Thomas Phillipps, Bart., of Middle Hill (the discoverer of the marriage-bond of Shakspeare, who has most readily aided me in my inquiries), recollects to have seen, many years ago, an annotated copy of the folio, 1632, which he has always regretted that he did not purchase; and since the general contents of my volume became known, several gentlemen appear to be in possession of folios with manuscript emendations. I more than suspect, however, that one of these is the edition of 1685, formerly the property of the poet Southerne, with his autograph upon the title-page:

its margins were made before it was subjected to all the ill-usage it has experienced. When it first came into my hands, and indeed for some time afterwards, I imagined that the binding was the original rough calf in which many books of about the same date were clothed ; but more recent examination has convinced me, that this was at least the second coat it had worn. It is, nevertheless, in a very shabby condition, quite consistent with the state of the interior, where, besides the loss of some leaves, as already mentioned, and the loosening of others, many stains of wine, beer, and other liquids are observable: here and there, holes have been burned in the paper, either by the falling of the lighted snuff of a candle, or by the ashes of tobacco. In several places it is torn and disfigured by blots and dirt, and every margin bears evidence to frequent and careless perusal. In short, to a choice collector, no book could well present a more forbidding appearance.

I was tempted only by its cheapness to buy it, under the following circumstances:—In the spring of 1849 I happened to be in the shop of the late Mr. Rodd, of Great Newport-street, at the time when a package of books arrived from the country: my impression is that it came from Bedfordshire, but I am not at all certain upon a point which I looked upon as a matter of no importance. He opened the parcel in my presence, as he had often done before in the course of my thirty or forty years' acquaintance with him, and looking at the backs and title-pages of several volumes, I saw that they were chiefly works of little interest to me. Two folios, however, attracted my attention, one of them gilt on the sides, and the other in rough calf: the first was an excellent copy of Florio's "New World of Words," 1611, with the name of Henry Osborn (whom I mistook at the moment for his celebrated namesake, Francis) upon the first leaf; and

of the notes it contains I was able, by the kindness of the then proprietor, to avail myself, when formerly editing the Shakespeare to which the present work is a Supplement.

the other a copy of the second folio of Shakespeare's Plays, much cropped, the covers old and greasy, and, as I saw at a glance on opening them, imperfect at the beginning and end. Concluding hastily that the latter would complete another poor copy of the second folio, which I had bought of the same bookseller, and which I had had for some years in my possession, and wanting the former for my use, I bought them both, the Florio for twelve, and the Shakespeare for thirty shillings¹.

As it turned out, I at first repented my bargain as regarded the Shakespeare, because when I took it home, it appeared that two leaves which I wanted were unfit for my purpose, not merely by being too short, but damaged and defaced: thus disappointed, I threw it by, and did not see it again, until I made a selection of books I would take with me on quitting London. In the mean time, finding that I could not readily remedy the deficiencies in my other copy of the folio, 1632, I had parted with it; and when I removed into the country, with my family, in the spring of 1850, in order that I might not be without some copy of the second folio for the purpose of reference, I took with me that which is the foundation of the present work.

It was while putting my books together for removal, that I first observed some marks in the margin of this folio; but it was subsequently placed upon an upper shelf, and I did not take it down until I had occasion to consult it. It then

¹ I paid the money for them at the time. Mr. Wilkinson, of Wellington-street, one of Mr. Rodd's executors, has several times obligingly afforded me the opportunity of inspecting Mr. Rodd's account-books, in order, if possible, to trace from whence the package came, but without success. Mr. Rodd does not appear to have kept any stock-book, showing how and when volumes came into his hands, and the entries in his day-book and ledger are not regular nor particular: his latest memorandum, on 19th April, only a short time before his sudden death, records the sale of "three books," without specifying their titles, or giving the name of the purchaser. His memory was very faithful, and to that, doubtless, he often trusted. I am confident that the parcel was from the country; but any inquiries, regarding sales there, could hardly be expected to be satisfactorily answered.

struck me that Thomas Perkins, whose name, with the addition of "his Booke," was upon the cover, might be the old actor who had performed in Marlowe's "Jew of Malta," on its revival shortly before 1633. At this time I fancied that the binding was of about that date, and that the volume might have been his; but in the first place, I found that his name was Richard Perkins, and in the next I became satisfied that the rough calf was not the original binding. Still, Thomas Perkins might have been a descendant of Richard; and this circumstance and others induced me to examine the volume more particularly: I then discovered, to my surprise, that there was hardly a page which did not present, in a handwriting of the time, some emendations in the pointing or in the text, while on most of them they were frequent, and on many numerous.

Of course I now submitted the folio to a most careful scrutiny; and as it occupied a considerable time to complete the inspection, how much more must it have consumed to make the alterations? The ink was of various shades, differing sometimes on the same page, and I was once disposed to think that two distinct hands had been employed upon them: this notion I have since abandoned; and I am now decidedly of opinion that the same writing prevails from beginning to end, but that the amendments must have been introduced from time to time, during, perhaps, the course of several years. The changes in punctuation alone, always made with nicety and patience, must have required a long period, considering their number: the other alterations, sometimes most minute, extending even to turned letters and typographical trifles of that kind, from their very nature could not have been introduced with rapidity, while many of the errata must have severely tasked the industry of the old corrector⁶.

⁶ It ought to be mentioned, in reference to the question of the authority of the emendations, that some of them are upon erasures, as if the corrector had either altered his mind as to particular changes, or had ob-

Then comes the question, why any of them were made, and why such extraordinary pains were bestowed on this particular copy of the folio, 1632? To this inquiry no complete reply, that I am aware of, can be given; but some circumstances can be stated, which may tend to a partial solution of the difficulty.

Corrections only have been hitherto spoken of; but there are at least two other very peculiar features in the volume. Many passages, in nearly all the plays, are struck out with a pen, as if for the purpose of shortening the performance'; and we need not feel much hesitation in coming to the conclusion, that these omissions had reference to the representation of the plays by some company about the date of the folio, 1632. To this fact we may add, that hundreds of stage-directions have been inserted in manuscript, as if for the guidance and instruction of actors, in order that no mistake might be made in what is usually denominated stage-business*. It is known that in this respect the old printed copies are very deficient'; and sometimes the written additions of this kind seem even more frequent, and more

literated something that had been written before—possibly, by some person not so well informed as himself.

* "Timon of Athens," "Julius Cæsar," and "Antony and Cleopatra," are the only dramas that are entirely exempt from this treatment. In all the other plays, more or less is "cut out," generally, it should seem, in proportion to popularity.

* In a few cases these manuscript stage-directions are of the highest importance in illustrating the wonderful judgment and skill of Shakespeare in conducting the business of his scenes. This matter cannot well be explained in the compass of a note; but if the reader will turn to p. 5, it will be seen of what consequence the mere words, *Put on robe again*, are to understanding in what way the sudden somnolency of Miranda, which has always excited remark, had been produced, and was to be accounted for. It would be easy to point out other instances, but they will occur in the course of the volume.

* There is, I think, but one printed note of *aside* in the whole of the six-and-thirty plays; but in manuscript the utmost care is taken so to mark all speeches intended to be heard by the audience, but not by the characters engaged in the scene.

explicit, than might be thought necessary. The erasures of passages and scenes are quite inconsistent with the notion that a new edition of the folio, 1632, was contemplated; and how are they, and the new stage-directions, and "asides," to be accounted for, excepting on the supposition that the volume once belonged to a person interested in, or connected with, one of our early theatres? The continuation of the corrections and emendations, in spite of and through the erasures, may show that they were done at a different time, and by a different person; but who shall say which was done first, or whether both were not, in fact, the work of the same hand¹.

Passing by these matters, upon which we can arrive at no certain result, we must briefly advert to another point upon which, however, we are quite as much in the dark:—we mean the authority upon which these changes, of greater or of less importance, were introduced. How are we warranted in giving credit to any of them?

The first and best answer seems to be that which one of the most acute of the commentators applied to an avowedly conjectural emendation—that it required no authority—that it carried conviction on the very face of it². Many of the most valuable corrections of Shakespeare's text are, in truth, self-evident; and so apparent, when once suggested, that it seems wonderful how the plays could have passed through the hands of men of such learning and critical acumen, during the last century and a half (to say nothing of the period occupied by the publication of the four folios), without the detection of such indisputable blunders. Let us take an instance from "The Taming of the Shrew," Act I. Scene I, where Lucentio, arriving in Padua, to read at the

¹ Some expressions and lines of an irreligious or indelicate character are also struck out, evincing, perhaps, the advance of a better, or purer, taste about the period when the emendator went over the volume.

² Mason, in a note upon "Troilus and Cressida," Act III. Scene III.; which, however, was there singularly inapt. See p. 339.

university, Tranio, his man, entreats his master not to apply himself too severely to study :—

“ Only, good master, while we do admire
This virtue, and this moral discipline,
Let's be no stoics, nor no stocks, I pray,
Or so devote to Aristotle's checks,
As Ovid be an outcast quite abjur'd.”

Such has been the invariable text from the first publication of the comedy, in 1623, until our own day³; yet it is unquestionably wrong, and wrong in the most important word in the quotation, as the old corrector shows, and as the reader will be sure to acknowledge the moment the emendation is proposed :—

“ Let's be no stoics, nor no stocks, I pray,
Or so devote to Aristotle's *Ethics*,
As Ovid be an outcast quite abjur'd.”

In the manuscript, from which the old printer worked, *Ethics* was, no doubt, written with a small letter, and with *ke* near the end of the word, as was then the custom, and the careless compositor mistook *ethikes* for “checkes,” and so printed it: “checkes” is converted into *ethikes* in the hand-writing of the emendator of the folio, 1632; and it is hardly too much to say that this misprint can never be repeated.

Another proof of the same kind, but perhaps even stronger, may be taken from “*Coriolanus*,” Act II. Scene III. It relates to a word which has puzzled all editors, and yet ought not to have delayed them for a moment, the corruption, when pointed out by an emendation in the folio, 1632, being so glaring. The hero, disdainfully soliciting the “sweet voices” of the plebeians, asks himself,—

“ Why in this woolvish toge should I stand here,
To beg of Hob and Dick ? ”

Johnson says that “woolvish” is *rough, hirsute*; and Malone, Steevens, Ritson, Douce, &c., have all notes regarding wolves

³ At least until 1826, when Mr. Singer introduced “*Ethics*,” which had been recommended by Blackstone in a note upon the comedy.

(as if wild beasts had any thing to do with the matter), and all erroneous, but Johnson's the most unfortunate, because it has been previously stated that the "toge" (or gown) was not *hirsute*, but absolutely "napless." It seems astonishing, on this very account, that the right word was never guessed, as it is found in the margin of my volume:—

"Why in this *woolless* toge should I stand here,
To beg of Hob and Dick?"

Can there be an instant's hesitation about it? The printer, or the scribe who wrote the copy used by the printer, mistook the termination of the word, and "woolish" has been eternally reiterated as the real language of the poet. It seems impossible that "woolish" should ever hereafter find a single supporter.

Other verbal amendments are restorations of words that were becoming somewhat obsolete in the time of Shakespeare, such as *bisson*, blind, *blead*, fruit, &c.; but there is one instance of the sort so remarkable that I cannot refuse to notice it here. It regards the expression "a woollen bagpipe," in "The Merchant of Venice," Act IV. Scene I.; and it must appear strange that "woolless" in one play, and "woollen" in another, should have formed such hard and insuperable stumbling-blocks to all the commentators. When Shylock observes,

"As there is no firm reason to be render'd,
Why he cannot abide a gaping pig,
Why he a harmless necessary cat,
Why he a woollen bagpipe," &c.

ingenuity has been exhausted to explain, or to explain away, the epithet "woollen," as applied to a bagpipe. Some would have it *wooden*, others *swollen*, and a third party (myself among the number) were for adhering, in a case of such difficulty, to the text of the old editions. What turns out to be the fact? that every body was in error, and that our great dramatist employed an old word, which he had already used in his "Lucrece," 1594, and which means swollen, viz.

bollen: it is the participle of the word *bolne*, "to become puffed up or swollen," as Sir F. Madden states, in his excellent "Glossary to the Wycliffite Versions of the Bible." *Bollen* is spelt in various ways by old and modern lexicographers; but we may be confident that we shall never again see "woollen bagpipe" in any edition of the text of Shakespeare, unless it be reproduced by some one, who, having no right to use the emendation of our folio, 1632, adheres of necessity to the antiquated blunder, and pertinaciously attempts to justify it.

By the mention of the scribe, or copyist, who wrote the manuscript from which the printer composed, we are brought to the consideration of another class of errors, for which, probably, the typographer was not responsible. If there be one point more clear than another, in connexion with the text of Shakespeare as it has come down to us, it is that the persons who prepared the transcripts of the plays for the printer, wrote by the ear, and not by the eye: they heard the dialogue, and wrote it down as it struck them. This position has been completely established by Malone⁴; and only in this way can we explain many of the whimsical mistakes in the quartos and folios. It is very well known that associations of actors, who bought dramas of their authors, were at all times extremely averse to the publication of them, partly under the persuasion that the number of readers would diminish the number of auditors⁵. The managers and sharers did their utmost to prevent the appearance of plays in print; and it is the surreptitious manner in which pieces got out to the public that will account for the especial imperfectness, in respect to typography, of this department of our early literature. About half the productions of Shakespeare remained in manuscript until seven years after his death: not a few of

⁴ See Malone's Shakespeare, by Boswell, vii. p. 36; xi. p. 422; xii. pp. 268, 287, 313; xiv. p. 26; xix. p. 472, &c.

⁵ Another reason, of course, was the apprehension lest rival companies, then under very lax control, might act the piece.

those which were printed in his lifetime were shamefully disfigured, and not one can be pointed out to the publication of which he in any way contributed. When he finally retired to Stratford-upon-Avon, we cannot find that he took the slightest interest in works which had delighted living thousands, and were destined to be the admiration of unborn millions: he considered them the property of the theatre for which they had been written, and doubtless conceived that they were beyond his control.

If, therefore, popular dramas did make their way to the press, it was generally accomplished either by the employment of shorthand writers, who imperfectly took down the words as they indistinctly heard them, or by the connivance and aid of inferior performers, who, being "hirelings" at weekly wages, had no direct interest in the receipts at the doors. They may have furnished the booksellers with such parts as they sustained, or could in any way procure from the theatre; and it is not unlikely that, listening, as they must have daily done, to the repetitions of the principal actors, they would be able to recite, with more or less accuracy, whole speeches, and even scenes, which a little ingenuity could combine into a drama. We may readily imagine, that what these inferior performers had thus got by heart, they might dictate to some mechanical copyist, and thus many words, and even sentences, which sounded like something else, would be misrepresented in the printed editions, and nobody take the pains to correct the blunders. Of course, those who were sharers in theatres would be the last to remedy defects; and in this way, oral representations on our early stages, by the chief actors, might easily be more correct than the published copies of performances.

Upon this supposition we must account for not a few of the remarkable manuscript emendations in my folio, 1632: the annotator of that volume may have been connected with one of our old play-houses; he may have been a manager, or a member of a company, and as an admirer of Shakespeare, as

well as for his own theatrical purposes, he may have taken the trouble, from time to time, to set right errors in the printed text by the more faithful delivery of their parts by the principal actors. This might have been accomplished by him as a mere spectator, and he may have employed the edition nearest his own day as the receptacle of his notes; he may, however, have been aided by the prompt-books; and the whole appearance of our volume seems to afford evidence that the work of correction was not done speedily, nor continuously, but as the misprints became apparent, and the means of correcting them occurred. Thus a long interval may have elapsed before this copy of the second folio was brought to the state in which it has reached us.

An example or two will suffice to make what is meant intelligible; and here, as in former instances, I take them from many, almost at random, for the real difficulty is selection. When Henry VIII. (Act III. Scene II.) tells Wolsey,—

“ You have scarce time
To steal from spiritual leisure a brief span,
To keep your earthly audit;”

he cannot mean that the Cardinal has scarcely time to steal from “leisure,” but from *labour*: the word was misheard by the scribe; and while “leisure” makes nonsense of the sentence, *labour* is exactly adapted to the place:—

“ You have scarce time
To steal from spiritual *labour* a brief span.”

The substituted word is found in the margin of the folio, 1632. This instance seems indisputable; but we meet with a more striking proof of the same kind in “King Lear” (Act IV. Scene VII.), where, after Edgar has read Goneril’s letter of love to Edmund and hate to her husband, he exclaims, as the poet’s language has been represented,

“ O, undistinguish’d space of woman’s will !
A plot upon her virtuous husband’s life.”

The commentators have striven hard to extract sense from

the first line, but not one of them satisfied another, nor indeed themselves. Edgar, in truth, is shocked at the profligate and uncontrollable licentiousness of Goneril:—

“O *unextinguish'd blaze* of woman's will!”

in other words, desire (i. e. “will” or lust) in the female sex bursts forth in a flame that cannot be subdued. The scribe did not understand what he put upon paper, misheard *unextinguish'd blaze*, and wrote “undistinguish'd space.” Such was, probably, the origin of the hitherto received nonsense.

Another brief and laughable proof may be adduced from “Coriolanus:” it is where Menenius, in Act II. Scene I., is talking of himself to the Tribunes:—“I am known” (he says in all editions, ancient and modern) “to be a humorous patrician, and one that loves a cup of hot wine, with not a drop of allaying Tyber in it; said to be something imperfect in favouring the first complaint.” Nobody has offered a note explanatory of “the first complaint,” and it has always passed current as the language of Shakespeare. Is it so? Assuredly not; for what has “a cup of hot wine” to do with “the first complaint?” The old corrector calls upon us to read “a cup of hot wine, with not a drop of allaying Tyber in it; said to be something imperfect in favouring the *thirst* complaint,” and the utterly lost humour of the passage is at once restored. The scribe misheard *thirst*, and wrote “first;” and the blunder has already lasted between two and three centuries, and might have lasted two or three centuries longer, but for the discovery of this corrected folio.

It is to be observed that these last emendations apply to plays which were printed for the first time in the folio, 1623. This fact tends to prove that the manuscript, put into the hands of the printer by Heminge and Condell, in spite of what they say, was not in a much better condition than the manuscript used by stationers for the separate plays which they had previously contrived to publish. The effect of the ensuing pages must be considerably to lessen our confidence

in the text furnished by the player-editors, for the integrity of which I, among others, have always strenuously contended. Consequently, I ought to be among the last to admit the validity of objections to it; and it was not until after long examination of the proposed alterations, that I was compelled to allow their general accuracy and importance. There are some that I can yet by no means persuade myself to adopt; others to which I can only give a qualified approbation; but still a large remainder from which I am utterly unable to dissent*.

It was, as may be inferred, very little, if at all, the habit of dramatic authors, in the time of Shakespeare, to correct the proofs of their productions; and as we know that, in respect to the plays which had been published in quarto before 1623, all that Heminge and Condell did, was to put the latest edition into the hands of their printer, so, possibly, in respect to the plays which for the first time appeared in the folio, 1623, all that they did might be to put the manuscript, such as it was, into the hands of their printer, and to leave to him the whole process of typography. It is not at all unlikely that they borrowed playhouse copies to aid them; but these might consist, sometimes at least, of the separate parts allotted to the different actors, and, for the sake of speed in so long a work, scribes might be employed, to whom the manuscript was read

* Some of the most interesting, if not the most curious emendations, apply not only to the songs by Shakespeare, introduced into various plays, but to the scraps of ballads and popular rhymes put into the mouths of many of his characters. Nearly all these, especially the latter, are corrected, and in some places completed; for it is not difficult to imagine that, even if originally accurately quoted, corruptions in the course of time, by the licence of comic performers and other causes, crept into them. These manuscript restorations are so frequent, that it is out of the question to enumerate them, but they apply to nearly every play; and in addition it may be noticed, that whenever the poet borrows any thing, it is invariably underlined by the old corrector: thus several quotations not hitherto suspected to be such, are clearly indicated; and, as a singular specimen, we may point to the conclusion of "*Troilus and Cressida*," where Pandarus cites four lines, not hitherto suspected to have been written by any other author.

changes, sometimes of most trifling consequence; but it is obvious that alterations, very insignificant in appearance, may be of the utmost importance in effect. A single letter, wrongly inserted, may strangely pervert or obscure the meaning; and it may never have been suspected that the early editions were in fault. We meet with a remarkable instance of it in "Macbeth," Act I. Scene VII., where the Lady is reproaching her irresolute husband for not being ready to murder Duncan when time and opportunity offered, although he had previously vaunted his determination to do it: she asks him,—

"What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man."

Such is the text as it has always been recited on modern stages, and printed in every copy of the tragedy from the year 1623 to the year 1853; yet that there is a most singular misprint in it will be manifest, when the small, but most valuable, manuscript-emendation of the folio, 1632, is mentioned. In truth, Lady Macbeth does not ask her husband the absurd question, "what beast" made him communicate the enterprise to her? but, what induced him to vaunt that he would kill Duncan, and then, like a coward, shrink from his own resolution?—

"What *beast* was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man."

She taunts him with the braggart spirit he had at first displayed, and the cowardice he had afterwards evinced. It cannot be denied by the most scrupulous stickler for the purity of the text of the folio, 1623 (copied into the folio, 1632), that this mere substitution of the letter *o* for the letter *e*, as it were, magically conjures into palpable existence the long-buried meaning of the poet.

In another place, and in another play, the accidental omis-

sion of a single letter has occasioned much doubt and discussion. In Act III. Scene I. of "The Tempest," Ferdinand, while engaged in carrying logs, rejoices in his toil, because his burdens are lightened by thoughts of Miranda:—

"This my mean task
Would be as heavy to me, as odious; but
The mistress which I serve quickens what's dead,
And makes my labours pleasures;"

and he afterwards adds, as the passage is given in the folio, 1623:—

"But these sweet thoughts do even refresh my labours,
Most busy lest when I do it."

The folio, 1632, altered the hemistich to "Most busy *least* when I do it," and Theobald read "Most *business* when I do it," not understanding how Ferdinand, at the same moment, could be most busy, and least busy. The corrector of the folio, 1632, however, removes the whole difficulty by showing that in the folio, 1623, a letter had dropped out in the press, the addition of which makes the sense clear and consistent, and concludes the speech by a most felicitous compression of the sentiment of the whole in seven words:—

"But these sweet thoughts do even refresh my labours;
Most busy,—*blest* when I do it:"

that is to say, he was most laboriously employed, but *blest* in that very toil by the sweet thoughts of his mistress. The old corrector converted "least," of the folio, 1632, into *blest*, by striking out *a*, and by inserting *b* with a caret.

The constantly recurring question in all these cases is, from whence the information was derived, which enabled a person, so frequently and so effectually, to give us what, by implication, he asserts to be the real language of the greatest poet of mankind? Was he in a condition to resort to other and better manuscripts? Had he the use of printed copies which do not now remain to us? Was he instructed by more accurate recitation at a theatre? Was he indebted to his

own sagacity and ingenuity, and did he merely guess at arbitrary emendations? I am inclined to think that the last must have been the fact as regards some of his changes; and, so far, his suggestions are only to be taken as those of an individual, who lived, we may suppose, not very long after the period when the dramas he elucidates were written, and who might have had intercourse with some of the actors of Shakespeare's day. As to this, and other sources of his knowledge, all we can do is to speculate⁷.

There is a class of emendations, not yet adverted to, even more convincing, than the happiest alterations we have already noticed, that the old corrector must have had recourse to some not now extant authority. Malone contended that lines, in the old editions, were more frequently omitted than ordinary readers were disposed to believe; and he might well so argue, seeing that in his own text, as we last receive it in the Variorum Edition of 1821⁸, no fewer than three entire lines are left out in three separate plays; while those who have been content to reprint that text, have not discovered the deficiencies⁹. No wonder, then, if the old

⁷ We have not spoken of another circumstance which ought to be taken into account. About one-fifth of the plays in the folios are not divided into acts and scenes; but in this corrected folio, 1632, the omissions are supplied. In many instances the divisions there made do not accord with those in modern impressions: and in some the old printed divisions are struck out, and others substituted—perhaps, such as prevailed about the time when the second folio was published. This fact may tend farther to show, that the early possessor of the volume was in some way concerned in dramatic representations.

⁸ As it comprises the notes of all editors and commentators, from Rowe to Malone, it may be as well to state that it is the impression used hereafter, when speaking of their remarks and suggestions. If, in any instance, I have not stated that a proposed emendation has been previously suggested, it has arisen from my ignorance of the fact, or from pure inadvertence. In many cases the older conjectures of Theobald, Warburton, Pope, Hanmer, &c., are remarkably confirmed.

⁹ See Malone's Shakespeare, by Boswell, v. 479; xiii. 91; xxi. 272. The imperfections may be supplied by referring to the corresponding portions of the plays in the edition published by Messrs. Whittaker and Co. in 1844, 8 vols. 8vo.

editors and printers, who made no professions of peculiar care and accuracy, were guilty of similar mistakes, and that several of them should have remained undetected to our own day. They are indicated in the folio, 1632, and are written in the margin for insertion in the proper places.

To say nothing of words, sometimes two, three, and four together, which are wanting in the folios, and are supplied in manuscript, to the improvement both of meaning and measure, there are at least nine different places where lines appear to have been left out. From what source could these have been derived, if not from some more perfect copies, or from more faithful recitation? However we may be willing to depreciate other emendations, and to maintain that they were only the results of bold, but happy speculation—the *feliciter audentia* of conjecture—how can we account for the recovery of nine distinct lines, most exactly adapted to the situations where they are inserted, excepting upon the supposition that they proceeded from the pen of the poet, and have been preserved by the curious accuracy of an individual, almost a contemporary, who, in some way, possessed the means of supplying them¹?

In certain cases the absence of a corresponding line, in a rhyming speech, affords evidence that words terminating with the required jingle have been lost. Are we prepared to say that the old corrector, noting the want, has, of his own head, and out of his own head, forged and furnished it, making it also entirely consistent with what precedes and follows? When, in "Henry VI. Part II." Act II. Scene III., Queen Margaret calls upon Gloster to relinquish his staff of

¹ A few words, occurring in certain of the emendations, may be thought to be of rather a more modern stamp than the time of Shakespeare—such as "struggling," "wheedling," "generous," "exhibit," &c. It is not impossible, however, that they were in earlier use than our lexicographers represent; nor is it unlikely that in some cases the old corrector's merely conjectural emendations (supposing them to deserve that character) were coloured by the language of his own later day. Our tongue had then undergone some material changes.

office to her son, the Protector, addressing the young king, exclaims,—

“My staff? here, noble Henry, is my staff:
To think I fain would keep it makes me laugh ;
 As willingly I do the same resign,
 As e'er thy father Henry made it mine.”

The line in *Italic type* is met with in no old copy, but when we find it in a hand-writing of about the time ; when we see that something has so evidently been lost, and that what is offered is so nicely dovetailed into the place assigned to it, can we take upon ourselves to assert that it was foisted in without necessity or authority ? On the contrary, ought we not to welcome it with thankfulness, as a fortunate recovery, and a valuable restoration ?

In several instances, it is easy, on other grounds, to understand how the blunders were occasioned. In more than one of those places, where Malone's printer was guilty of omissions of the sort, two consecutive lines ended with the same word, and he probably missed one of them, thinking that he had already composed it. Such was, doubtless, the predicament of the ancient printer ; and we may quote a remarkable proof of the fact from “*Coriolanus*,” that worst specimen of typography in the whole folio. In Act III. Scene II., Volumnia thus entreats her indignant and impetuous son to be patient :—

“Pray be counsell'd.
 I have a heart as little apt as yours,
 But yet a brain, that leads my use of anger
 To better vantage.”

To what is Volumnia's heart as little apt as that of *Coriolanus* ? She does not tell us, and the sense is undeniably incomplete ; but it is thus completed in the folio, 1632, by the addition of a lost line :—

“Pray be counsell'd.
 I have a heart as little apt as yours

*To brook control without the use of anger,
But yet a brain, that leads my use of anger
To better vantage."*

It seems impossible to doubt the genuineness of this insertion, unless we go the length of pronouncing it not only an invention, but an invention of the utmost ingenuity; for while it renders perfect the deficient sense, it shows at once what caused the error: the recurrence of the same words, "use of anger," at the end of two following lines, deceived the old compositor, and induced him to fancy that he had already printed a line, which he had excluded.

Are we not entitled, then, to consider this copy of the folio, 1632, an addition to our scanty means of restoring and amending the text of Shakespeare, as important as it is unexpected? If it had contained no more than the comparatively few points to which we have adverted in this Introduction, would it not have rendered an almost inappreciable service to our literature, and to Shakespeare as the great example of every species of dramatic excellence? It strikes me as an impossible supposition, that such as these were purely conjectural and arbitrary changes; and it follows as a question, upon which I shall not now enlarge, how far such indisputable emendations and apposite additions warrant us in imputing to a higher authority, than we might otherwise be inclined to acknowledge, some of the more doubtful alterations recorded in the ensuing pages.

In order to give the reader an exact notion of the handwriting of the old corrector, and of his businesslike method of annotation, a facsimile has been prefixed, which faithfully represents the original. In this place the ink seems uniform, but our choice has been influenced, not so much by the worth of the play, or by the value of the emendations, as by the circumstance that it includes, in the compass of an octavo page, examples of the manner in which corrections of nearly all kinds are made, from the insertion of a single letter to the addition of a line, omitted in all the folios,

together with the striking out of a passage not considered necessary for the performance².

It will be remarked, from the title-page, that the present volume is supplemental to the edition of Shakespeare's Works I formerly superintended. It was there my leading principle to adhere to the old quartos and folios, wherever sense could be made out of the words they furnished: that they were wrong, in many more places than I suspected, will now be evident; but I allowed myself no room for speculative emendation, even where it seemed most called for. Had the copy of the folio, 1632, the authority for nearly all that follows, devolved into my hands anterior to the commencement of that undertaking, the result would have been in many important respects different: as it is, those volumes will remain an authentic representation of the text of our great dramatist, as it is contained in the early editions; and all who wish to ascertain the new readings proposed in the present work, will have the means of doing so without disturbing the ancient, and hitherto generally received, language of Shakespeare.

It will, I hope, be clear from what precedes, that I have been anxious rather to underrate, than to overstate the claims of this annotated copy of the folio, 1632. I ought not, however, to hesitate in avowing my conviction, that we are bound to admit by far the greater body of the substitutions it contains, as the restored language of Shakespeare.

² It also explains the mode in which the corrector proceeded, when the division of a new scene had been improperly introduced in the old copy; for the erasure of *Actus Quintus, Scena Prima*, and the insertion of *same* in manuscript mean, that what follows is merely a continuation of a preceding scene. The word *briefly*, lower down in the margin, exactly illustrates the way in which, by the non-crossing of the letter *f*, it was frequently mistaken for the long *s*: of course in this case no such blunder could be made. Those who were present on any of the four occasions, last year, when this volume was exhibited before the Shakespeare Society and the Society of Antiquaries, had an opportunity of observing all these peculiarities on other pages. It has been separately shown to many who wished to see the character of the alterations.

As he was especially the poet of real life, so he was emphatically the poet of common sense; and to the verdict of common sense I am willing to submit all the more material alterations recommended on the authority before me. If they will not bear that test, as distinguished from mere verbal accuracy in following old printed copies, I, for one, am content to relinquish them. Hitherto the quartos and folios have been our best and safest guides; but it is notorious that in many instances they must be wrong; and while, in various places, the old corrector does not attempt to set them right, probably from not possessing the means of doing so, the very fact, that he has here refrained from purely arbitrary changes, ought to give us additional confidence in those emendations he felt authorized to introduce.

I shall probably be told, in the usual terms, by some whose prejudices or interests may be affected by the ensuing volume, that the old corrector knew little about the spirit or language of Shakespeare; and that, in the remarks I have ventured on his emendations, I prove myself to be in a similar predicament. The last accusation is probably true: I have read and studied our great dramatist for nearly half a century, and if I could read and study him for half a century more, I should yet be far from arriving at an accurate knowledge of his works, or an adequate appreciation of his worth. He is an author whom no man can read enough, nor study enough; and as my ambition always has been to understand him properly, and to estimate him sufficiently, I shall accept, in whatever form reproof may be conveyed, any just correction thankfully.

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THE TEMPEST.

ACT I. SCENE I.

P. 9. THE introductory stage-direction in the old folios, especially with the manuscript addition in that of 1632 (which we have marked in Italics) is striking and picturesque:—

“A tempestuous noise of thunder and lightning heard: Enter a Ship-master, and a Boatswain, *as on shipboard, shaking off wet.*”

In Malone's Shakspeare, by Boswell, (vol. xv. p. 19,) it stands only,—“A storm with thunder and lightning. Enter a Ship-master and Boatswain;” but, from the corrected folio, 1632, it appears that the two actors who began the play entered as if on deck, shaking the rain and spray from their garments as they spoke, and thus giving an additional appearance of reality to the scene. “Enter Mariners, wet,” occurs soon afterwards, and we are left to conclude that they showed the state of their dress in the same way, but we are not told so, either in print or manuscript. Alonso, Sebastian, Antonio, Ferdinand, Gonzalo, and the rest, come up *From the cabin*, (a part of the direction also supplied in manuscript, in the folio, 1632,) meaning, no doubt, that they ascended from under the stage, and are consequently supposed not to be in the same dripping condition.

P. 9.

“*Alon.* Good boatswain, have care.”

It may be just worth remark, that the colloquial expression is, “Have a care;” and *a* is inserted in the margin of the corrected folio, 1632, to indicate, probably, that the poet so wrote it, or, at all events, that the actor so delivered it.

B

SCENE II.

P. 12. The reading of all editions has been this:—

“The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out.”

The manuscript-corrector of the folio, 1632, has substituted *heat* for “cheek,” which is not an unlikely corruption by a person writing only by the ear. The welkin's *heat* was occasioned by the flaming pitch, but the fire was dashed out by the fury of the waves. The firing of the “welkin's cheek” seems a forced image; but, nevertheless, we meet elsewhere with “heaven's face,” and even the “welkin's face.”

P. 12. Miranda exclaims:—

“A brave vessel,
Who had, no doubt, some noble creature in her,
Dash'd all to pieces!”

Creatures, for “creature,” was the reading of Theobald, and he was right, though it varies from all the old copies. The corrector of the folio, 1632, added the necessary letter in the margin. Miranda speaks also of “those she saw suffer,” and calls them “poor souls.”

P. 13. The emendation in the subsequent lines, assigned to Prospero, is important. The reading, since the publication of the folio, 1623 (with one exception to be noticed immediately) has invariably been as follows:—

“The direful spectacle of the wreck, which touch'd
The very virtue of compassion in thee,
I have with such provision in mine art
So safely order'd, that there is no soul—
No, not so much perdition as an hair
Betid to any creature in the vessel.”

The only exception to the above text was a corruption which found its way into the folio, 1632, where “compassion” of the second line was repeated in the third:—

“I have with such *compassion* in mine art,” &c.

the printer having caught the word from the preceding line.

“I have with such *provision* in mine art,”

has always been followed ; but that it was an error may be said to be proved by the manuscript-corrector of the folio, 1632, who altered "compassion" (as it stood there) not to "provision" (as it stood in the folio, 1623), but to *prævision*, in reference to Prospero's power of foreseeing what would be the result of the tempest he had raised :—

"I have with such *prævision* in mine art
So safely order'd, that there is no soul," &c.

"Provision" would answer the purpose of giving a meaning, because Prospero might have provided that no soul should suffer ; but *prævision* supplies a higher and finer sense, showing that the great magician had by his art foreseen that there should not be "so much perdition as an hair" among the whole crew. The alteration of a single letter makes the whole difference.

P. 14. There is certainly some misprint in the following conclusion of a speech by Prospero :—

"And thy father
Was Duke of Milan, and his only heir
And princess no worse issued."

The sense is intelligible, but the expression obscure. Malone and Steevens read,—

"And his only heir
A princess, no worse issued."

but the corruption, according to the corrector of the folio, 1632, is in the preceding line ; for he alters the passage thus :—

"And thy father
Was Duke of Milan, *thou* his only heir
And princess, no worse issued."

which removes the difficulty. The compositor, perhaps, caught "and" from the line above.

P. 15. A very trifling change, the transference of a preposition from one word to another, clears up one of the most celebrated passages in this drama. Prospero, speaking of his false brother, Antonio, who, having been entrusted with unlimited power, had turned it against the rightful Duke, observes,—

“ He being thus lorded,
 Not only with what my revenue yielded,
 But what my power might else exact,—like one
 Who having, unto truth, by telling of it,
 Made such a sinner of his memory
 To credit his own lie,—he did believe
 He was indeed the duke.”

Various modes of improving this unquestionably corrupt sentence have been suggested by Warburton (who changed *into* of the folios to “unto”), Mason, Steevens, Malone, and Boswell; but not one of them hit upon the right emendation, which is indicated by the corrector of the folio, 1632, in the shortest and simplest manner, by erasing the preposition *un* in one place, and by adding it to the word immediately adjoining: he also substitutes *loaded* for “lorded” in the first line, and puts the whole in this form:—

“ He being thus *loaded*,
 Not only with what my revenue yielded,
 But what my power might else exact,—like one
 Who having, *to untruth*, by telling of it,
 Made such a sinner of his memory
 To credit his own lie,—he did believe
 He was indeed the duke.”

There cannot be a doubt that this, as regards “untruth” at least, is the language of Shakespeare; and, by an insignificant transposition, what has always been a stumbling-block to commentators is now satisfactorily removed.

P. 16. The ordinary reading has been this:—

“ Whereon,
 A treacherous army levied, one midnight,
 Fated to the purpose, did Antonio open
 The gates of Milan; and i' the dead of darkness,
 The ministers for the purpose hurried thence
 Me, and thy crying self.”

Here we see the word “purpose” awkwardly and needlessly repeated with only an intervening line. The manuscript-corrector of the folio, 1632, supplants “purpose,” in the first instance, by *practise*: he was, most likely, supported by some good authority; and Shakespeare constantly uses the word *practise* to denote contrivance, artifice, or conspiracy, and therefore, we may presume, wrote,—

“ One midnight
Fated to the *practise*, did Antonio open
The gates of Milan,” &c.

P. 17. In all the old copies the following reading has been preserved:—

“ Where they prepar'd
A rotten carcass of a butt, not rigg'd,
Nor tackle, sail, nor mast; the very rats
Instinctively have quit it.”

Rowe altered “butt” to *boat*, and “have quit it,” to *had quit it*: in both changes he is supported by the corrector of the folio, 1632. Modern editors, who were naturally anxious to adhere to the folios, as the best existing authority, finding that sense could be made out of the reading of the old copies, followed them, as above, in what appear to be two errors.

P. 18. An important and curious point is settled by a manuscript stage-direction opposite the words used by Prospero in the commencement of his third speech on this page,—

“ Now I arise.”

What is written in the margin of the corrected folio, 1632, is, *Put on robe again*; and the full force of this addition may not at first be obvious. It refers back to an earlier part of the same scene (p. 12), where Prospero says to Miranda,—

“ Lend thy hand,
And pluck my magic garment from me.—So :
Lie there my art.”

The words *Lay it down* are written against this passage, as *Put on robe again* is written against “Now I arise.” The fact is that Prospero, having put off his “magic garment,” never put it on again, according to all existing copies of the drama; and it was this singular omission that the manuscript-corrector of the folio, 1632, supplied. The great propriety of Prospero’s removal of his robe of power, during his narration to his daughter, is evident: he did not then require its aid; but just before he concluded, and just before he was to produce somnolency in Miranda by the exercise of preternatural influence, he resumed it, a circumstance by which the judgment and skill of the poet are remarkably illustrated. Annotators have endeavoured to account for the sudden dis-

position of Miranda to sleep, in spite of her interest in her father's story, in various ways, but the effect produced upon her by the resumption of his "magic garment" by Prospero, has escaped observation, because every editor, from the first to the last, seems to have forgotten that Prospero, having laid aside his outer dress near the beginning of the scene, ought to put it on again, at all events, before the end of it. When, therefore, he says, "Now I arise," he does not mean, as Steevens absurdly supposed, "Now my story heightens," because the very reverse is the fact; but that he rose from the seat he had taken, in order to invest himself again in his "magic garment," having now occasion to use it in producing sudden drowsiness on Miranda. The manuscript-corrector of the folio, 1632, has previously pointed out what nobody else ever noted, viz, the precise moment when, of old, the actor of the part of Prospero took his seat, by writing *Sit down* opposite the following lines (p. 13) with which the magician commences his narrative:—

"The hour's now come,
The very minute bids thee ope thine ear;
Obey, and be attentive."

[*Sit down.*]

Having here taken his seat, we may conclude that he continued to occupy it until he uttered "Now I arise." Miranda, who had remained eagerly listening, continued to occupy her seat, and her father, clothed again in his "magic garment," enjoins her to "sit still;" and not long afterwards we come to the manuscript stage-direction, *She sleeps*,—an effect wrought upon her senses, not by any physical weariness, but by the agency of Prospero, empowered by that robe with which he had only recently re-invested himself for the purpose. Thus we see the value of apparently trifling stage-directions in explaining so singular an incident as the sudden and deep slumber of Miranda, at the moment when Prospero had concluded his surprising and exciting story.

P. 20. Ariel, giving Prospero an account of the fate of the rest of the dispersed fleet, tells him,—

"They all have met again,
And are upon the Mediterranean flote,
Bound sadly home for Naples."

In order to make the sentence grammatical, it has been necessary to consider "flote" a substantive, from the Fr.

float, a wave: the misprint of "are" for *all* near the beginning of the second line has led to this imaginary introduction of a foreign and affected word into our language, when it was never contemplated by Shakespeare. The reading, as given in manuscript in the corrected folio, 1632, is,

" They all have met again,
And *all* upon the Mediterranean float,
Bound sadly back to Naples."

"Float," in fact, is a verb, used by every body, and not a substantive, used by no other English writer.

P. 23. In no printed copy of this drama is inserted any stage-direction to show when Miranda awakes out of her slumber, although we are told when she goes to sleep. According to the manuscript-corrected folio, 1632, she wakes with the excuse to her father,—

" The strangeness of your story put
Heaviness in me."

[*Waking.*

Johnson, not knowing that what Prospero calls "a good dullness" (because it was what he wished) in Miranda had been magically superinduced, maintains that "experience proves that any violent agitation of the mind easily subsides in slumber." This explanation is altogether needless, for the audience had seen Prospero resume the externals of his art with his magic garment, and was aware that Miranda's "heaviness" was the effect of preternatural influence.

P. 25. The speech beginning,—

" Abhorred slave,
Which any print of goodness will not take," &c.

was first assigned to Prospero, instead of Miranda (to whom it is given in all the folios), by Dryden and Davenant in their alteration of this drama. Theobald and others have followed this arrangement, and the fitness of it is confirmed by the corrected folio, 1632, where the prefix *Mir.* is changed to *Pro.* in the margin.

P. 26. There is no dispute that in Ariel's song, "Come unto these yellow sands," a line is misprinted in all the old copies, where it appears thus:—

" *Foot it featly here and there, and sweet sprites bear
the burthen.*"

It ought to run thus:—

“Foot it fealty here and there,
And sweet sprites the burthen bear.”

In this form it has been ordinarily printed, and so it stands in manuscript in the corrected folio, 1632. It seems manifest that the words, in a new line, “the burthen,”—were meant as the indication of the commencement of that burthen, and as a sort of heading or title to what immediately follows: viz. “Hark, hark,” &c.

P. 27. The manuscript stage-direction in the corrected folio, 1632, *Music above*, in the middle of Ferdinand’s speech,

“The ditty does remember,” &c.

proves, we may infer, that when the play was formerly acted, the air was continued while the performer was speaking.

P. 28. The stage-direction, *Kneels*, in manuscript, opposite the speech of Ferdinand,

“Most sure a goddess,” &c.

shows that the old performer of the part assumed a posture of wonder and adoration, which he kept till Miranda had finished her reply, when *Rising* is also inserted in the margin of the corrected folio, 1632. *Aside* is there noted, when Prospero says, a few lines afterwards,—

“The Duke of Milan,” &c.

It is the earliest direction of the kind inserted by the manuscript-corrector, and we need only mention that it is repeated several times afterwards in this scene.

ACT II. SCENE I.

P. 32. The portion of the scene from

“He receives comfort like cold porridge,” &c.

down to

“Aye and a subtle, as he most learnedly delivered,”

is crossed out with a pen in the corrected folio, 1632, probably with the object of shortening the performance.

P. 35. Modern editors have concurred with Malone in the following reading :—

“ And the fair soul herself
Weigh’d, between lothness and obedience, at
Which end o’ the beam she’d bow.”

It deviates from the old copies by converting *should* into “she’d,” which is unnecessary (and to the detriment of the sense) if we correct, as is done in manuscript in the folio, 1632, a single literal error, and read,—

“ And the fair soul herself
Weigh’d between lothness and obedience, *as*
Which end o’ the beam should bow.”

P. 36. From the speech of Sebastian, “Foul weather,” down to the entrance of Ariel, p. 38, is struck through with a pen, but several literal errors are nevertheless corrected in the folio, 1632. The erased portion includes the celebrated passage, copied almost verbatim from Florio’s translation of “Montaigne’s Essays,” fol. 1603, B. I. ch. 30. p. 102. We may be pretty sure on this evidence, that “The Tempest” was not written until after James I. had ascended the throne ; and the editor possesses that king’s own copy of “Montaigne’s Essays” by Florio.

P. 38. The old stage-direction on the entrance of Ariel is,—

Enter Ariel playing solemn music,

to which the manuscript-corrector of the folio, 1632, has added, *above, invisible*. The spirit was therefore supposed to be in the air listening to what passed below. In all modern editions, *Exit Ariel*, as soon as Alonso falls asleep ; but from the words in the margin, *Come down*, added in manuscript to the printed direction, *Enter Ariel, with music and song*, on p. 42, we may, probably, be warranted in inferring that the spirit hovered in the air, unseen, all the time Sebastian and Antonio were plotting against the life of Alonso, and suddenly descended to sing in Gonzalo’s ear, and give him warning of the danger. Ariel remains present, but invisible, to the end of the scene ; and that there was some contrivance for suspending performers in the air, we know from several authorities, and among them from the last scene of Act III. where Prospero remains, as it is stated, *on the top, invisible*, until near its conclusion.

P. 40. There is a comparatively trifling change in Antonio's speech,—

"She that is queen of Tunis," &c.

The old folios all read, in the fifth line of it, "she that from whom;" but Rowe (who has been here followed by later editors) omitted "that," and printed, "she from whom." The true reading may be "she *for* whom," or on account of whom; and this correction is made in the margin of the folio, 1632. In the third line of the next speech by Antonio, "Measure us back to Naples," ought on the same authority to be, "Measure *it* back to Naples;" but the former may seem preferable.

P. 42. When Alonso starts out of his sleep and finds Sebastian and Antonio with their swords drawn, about to slay him, he asks, according to all modern editions,—

"Why are you drawn?
Wherefore this ghastly looking?"

"This" was misprinted for *thus* (a common error), and *u* for *i* was therefore inserted in the margin of the corrected folio, 1632,—

"Wherefore *thus* ghastly looking?"

The change is minute, and may be said to be not absolutely necessary. In the fifth line of Gonzalo's speech, on the next page (43), another literal error occurs, where the old courtier says, "That's verily," instead of "That's *verity*." The corrector of the folio, 1632, did not allow the mistake to escape him.

SCENE II.

P. 45. Trinculo, sheltering himself under the gabardine of Caliban, says,—

"I will here shroud, till the dregs of the storm be past;"

but a manuscript correction in the folio, 1632, informs us that "dregs" is a misprint for *drench*; and certainly Trinculo was much more likely to be anxious to avoid the *drench*, or extreme violence of the storm than the mere "dregs," or conclusion of it.

P. 49. Caliban's song has this line:—

“Nor scrape trenchering, nor wash dish;”

but the manuscript-corrector of the folio, 1632, has obliterated the last syllable of “trenchering,” so that the passage there stands, more correctly,

“Nor scrape *trencher*, nor wash dish.”

ACT III. SCENE I.

P. 50. A hemistich, at the conclusion of Ferdinand's first speech, has occasioned much doubt and controversy: it seems set at rest by the manuscript correction in the folio, 1632. The following is the usual reading of the passage:—

“But these sweet thoughts do even refresh my labours:
Most busy, least when I do it.”

Such, in fact, are the words in the folio, 1632; but in the earlier folio, 1623, the last line stands thus:—

“Most busy lest, when I do it.”

The editor of the folio, 1632, not understanding “lest,” in that connexion, altered it to *least*. It appears (as was not an uncommon occurrence) that a letter had dropped out in the press, and that the real language of the poet was as beautiful as it was brief: we are indebted for it to the manuscript of the corrector of the folio, 1632, who has merely inserted the missing letter. Earlier in his speech, Ferdinand, exclaiming against his laborious employment, adds that the thought of Miranda rendered delightful what would otherwise be hateful:—

“This my mean task
Would be as heavy to me as odious; but
The mistress which I serve quickens what's dead,
And makes my labours pleasures;”

and, at the close of what he says, he repeats the same sentiment, but in a shorter form:—

“But these sweet thoughts do even refresh my labours:
Most busy—*blest*, when I do it.”

That is to say, he deems himself *blest* even by heavy toils, when they are made light by the thoughts of Miranda; he

was "most busy," but still *blest*, when so employed. The accidental dropping out of the letter *b* seems to have been the cause of all the doubt that, for nearly two centuries and a half, has involved this passage. It is right to add that this emendation is, like some others, upon an erasure, as if something had been written there before: perhaps the page had been blotted; and the first line of Miranda's reply looks as if it had once been struck through.

ACT IV. SCENE I.

P. 63. Prospero, commending his daughter to Ferdinand, remarks,—

"For I
Have given you a third of mine own life."

Such is the reading of all the folios, and there seems no especial reason why Prospero should divide his life into three, and call Miranda "a third" of it. The text has been much disputed, and for "third" of the old printed copy, the corrector of the folio, 1632, has written *thrid* (i.e. thread) in the margin. This fact may possibly be decisive of the question between "third" and *thread*.

P. 66. In the subsequent passage, from the speech of Iris, two manuscript corrections are made in the folio, 1632. We first give the lines, as ordinarily printed:—

"Thy banks with pioned and twilled brims,
Which spongy April at thy heist betrimms,
To make cold nymphs chaste crowns; and thy broom groves
Whose shadow the dismissed bachelor loves,
Being lass-lorn."

In the corrected folio, 1632, they stand thus:—

"Thy banks with pioned and *tilled* brims,
Which spongy April at thy heist betrimms,
To make cold nymphs chaste crowns; and thy *brown* groves
Whose shadow the dismissed bachelor loves,
Being lass-lorn."

Tilled of course refers to cultivation by "pioning," or *digging*; but *brown groves*, in allusion to their deep shade, is a more important emendation. There is no reason why

a "dismissed bachelor" should love the covert of "broom groves," especially recollecting that broom trees are seldom found in "groves." It may be added that the word *slowly* is subjoined to the printed stage-direction, *Juno descends*,—to show, perhaps, that the goddess was gradually descending all the time Ceres and Iris delivered their speeches.

P. 68. An important change is made in the song given to Juno (and not divided, in the corrected folio, 1632, between her and Ceres, as has been usual) in the couplet,—

"Spring come to you, at the farthest,
In the very end of harvest."

The first line is altered to,—

"*Rain* come to you, at the farthest," &c.

It may be asked why Juno should wish spring to be so long deferred? On the other hand, *rain* before "the very end of harvest," would be a misfortune, and the singer is deprecating such disasters. Nevertheless, this is an error for which it is not easy to account by supposing the word either misheard or misprinted.

P. 68. The following would seem to be mistakenly printed as a couplet:—

"So rare a wond'ered father and a wise
Makes this place Paradise."

The unequal length of the lines, and the fact that the last is a hemistich, completed by the opening of Prospero's next speech, militates against this notion: Malone and others therefore printed *wife* for "wise," supposing that the compositor had mistaken the long *s* for *f*. Perhaps the decision of the corrector of the folio, 1632, may be held final, and he adopts *wife*:—

"So rare a wond'ered father, and a *wife*
Makes this place Paradise."

In the next speech of Iris, "windring" has been treated by him as a misprint for *winding*, and "sedg'd crowns" is altered in the margin to "sedge-crowns," regarding the fitness of which we can hardly doubt.

P. 71. To the old stage-direction, *Enter Ariel, loaden with glistering apparel*, the manuscript-corrector of the folio,

1632, has added the explanatory words, *Hang it on the line*; but whether we are to understand a *line tree* (as has been suggested by Mr. Hunter, in his learned Essay on the Tempest, 8vo. 1839), or a mere rope, is not stated. When Stephano and Trinculo discover it, *Seeing the apparel* is written opposite the speech of the latter, beginning, "O, king Stephano! O peer! O, worthy Stephano! look, what a wardrobe here is for thee!" p. 72.

ACT V. SCENE I.

P. 75. Only one manuscript emendation is made in Prospero's great speech, abjuring his magic; but it is worth attention. The passage has invariably run:—

"You demy puppets, that
By moonshine do the green-sour ringlets make,
Whereof the ewe not bites."

For "sour" the corrector substitutes *sward*—"the *green-sward* ringlets," or ringlets on the green-sward, which sheep avoid, and to which the unusual compound epithet "green-sour" may properly be applied. Here we may not see the inevitableness of this alteration, though it may certainly have been warranted by some authority to which the corrector of the folio, 1632, was able to resort.

P. 76. We meet with changes of the received text in two consecutive lines of the continuation of the speech of Prospero, after Alonso, Gonzalo, Sebastian, Antonio, &c., have become "spell-stopped" in the magic circle. The reading of all the editions has been,—

"Holy Gonzalo, honourable man,
Mine eyes, even sociable to the show of thine,
Fall fellowly drops."

The epithet "holy" is inapplicable to Gonzalo, while *noble* (substituted by the corrector of the folio, 1632) is on all accounts appropriate. In the "Winter's Tale" (Act V. Scene I.) Leontes tells Florizel, "You have a *holy* father," where the word seems equally out of place, and where the corrector, as in "the Tempest," has erased it, and written *noble* in its stead. In both these cases the copyist must have misheard; but the

second error in the same passage, "show" for *flow*, most probably arose out of the common mistake between the long *s* and the *f*. The manuscript-corrector gives the whole in these terms:—

"Noble Gonzalo, honourable man,
Mine eyes, even sociable to the *flow* of thine,
Fall fellowly drops."

The eyes of Gonzalo were flowing with tears, and those of Prospero wept in fellowship.

P. 77. In the same speech Prospero again addresses Gonzalo as—

"O, good Gonzalo,
My true preserver, and a loyal sir
To him thou follow'st."

This is an uncommon, though by no means unprecedented, use of the word "sir;" and the fact is (according to the corrector of the folio, 1632) that it was a misprint for *servant*. In the manuscript used by the printer the word *servant* was probably abbreviated, and thus the error produced, the true reading being,—

"My true preserver and a loyal *servant*
To him thou follow'st."

P. 78. Prospero, in the words of the manuscript stage-direction, being *Attired as Duke* of Milan, presents himself before his astonished brother, after Gonzalo has prayed some heavenly power to guide them out of the "fearful country." Antonio, in the first instance, believes that the whole is a diabolical delusion, and, according to all editions, exclaims,

"Whe'r thou beest he, or no,
Or some enchanted trifle to abuse me,
As late I have been, I not know."

The word "trifle" seems a most strange one to be employed in such a situation, and it reads like a misprint: the manuscript-corrector of the folio, 1632, informs us that it undoubtedly is so, and that the line in which it occurs ought to run,

"Or some enchanted *devil* to abuse me."

Sebastian just afterwards declares of Prospero, that "the devil speaks in him."

P. 80. To the printed stage-direction, *Here Prospero discovers Ferdinand and Miranda playing at chess*, the manuscript-corrector of the folio, 1632, adds a note, showing in what way, according to the simplicity of our early theatres, the lovers were disclosed to the audience: his words are, *Draw curtain*; so that Prospero drew a traverse at the back of the stage, and showed Ferdinand and Miranda at their game.

P. 84. Prospero describing Sycorax, in the presence of Caliban, tells Antonio,—

“ His mother was a witch ; and one so strong,
That could control the moon, make flows and ebbs,
And deal in her command, without her power.”

The words “without her power” have naturally occasioned considerable discussion, in which Malone hinted that Sycorax might act by a sort of “power of attorney” from the moon, while Steevens as strangely supposed, that “without her power” meant “with less general power.” All difficulty, however, is at an end, when we find the manuscript-corrector of the folio, 1632, marking “without” as a misprint, and telling us that it ought to have been *with all* ;—

“ That could control the moon, make flows and ebbs,
And deal in her command *with all* her power:”

that is, Sycorax could “make flows and ebbs” matters in the command of the moon, with *all* the power exercised over the tides by the moon. The error of the press here is, we think, transparent.

THE TWO GENTLEMEN

or

VERONA.

ACT I. SCENE I.

P. 92. The reading of the subsequent line has hitherto been,—

“Tis true; for you are over boots in love;”

but the manuscript-corrector of the folio, 1632, has changed it to

“Tis true; *but* you are over boots in love;”

which seems more consistent with the course of the dialogue; for Proteus, remarking that Leander had been “more than over shoes in love” with Hero, Valentine answers, that Proteus was even more deeply in love than Leander: Proteus observes of the fable of Hero and Leander,—

“That’s a deep story of a deeper love,
For he ~~was~~ more than over shoes in love.”

Valentine retorts:—

“Tis true; *but* you are over boots in love.”

“For,” instead of *but*, was perhaps caught by the compositor from the preceding line.

The following change, lower in the page, seems hardly necessary, but it is not the only instance in which the manuscript-corrector of the folio, 1632, has converted the active into the passive participle: he altered

“Even so by love the young and tender wit
Is turn’d to folly, blasting in the bud,”

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to "*blasted* in the bud;" for the bud does not blast, but is itself *blasted*: the "young and tender wit" is a "bud" passively *blasted* by love.

P. 96. Steevens and Malone differed about Speed's observation to Proteus, as it stands in the folio, 1623:—"And being so hard to me that brought your mind, I fear she'll prove as hard to you in telling your mind." Steevens adopted the words from the folio, 1632—"And being so hard to me that brought your mind, I fear she'll prove as hard to you in telling her mind." Probably neither old reading is quite right, and the manuscript-corrector of the folio, 1632, has made it intelligible by his emendation,— "And being so hard to me that brought to *her* your mind, I fear she'll prove as hard to you in telling *you* her mind." The words *to her* and *you* are added in the margin. The fact is, that the whole speech was intended for irregular familiar verse, and the manuscript-corrector has added the word *better* at the end of the first line, which had apparently dropped out: the whole will therefore run as follows:—

"Sir, I could perceive nothing at all from her *better*,
No, not so much as a ducat for delivering your letter;
And being so hard to me that brought to *her* your mind,
I fear she'll prove as hard to you in telling *you* her mind."

As a slight confirmation of the opinion that rhyming verse was intended, it may be mentioned, that in the folios the lines begin with capital letters as they are above printed. Still the same circumstance belongs to other places, where it is clear that prose only was spoken.

SCENE II.

P. 97. Rhyme is also restored in the next scene between Julia and Lucetta, where they are discussing the merits and claims of various amorous gentlemen. An apparent misprint of another kind, "*lovely*" for *loving*, is also corrected in manuscript in the folio, 1632. Julia has asked her maid what she thinks of Proteus, and Lucetta's answer provokes the following, as we find it in all editions:—

"*Jul.* How now! what means this passion at his name?
Luc. Pardon, dear madam: 'tis a passing shame,

That I, unworthy body as I am,
Should censure thus on lovely gentlemen.

Jul. Why not on Proteus, as of all the rest?

Luc. Then thus,—of many good I think him best."

It seems clear that the two middle lines should rhyme as well as the others; and the manuscript-corrector not only cures this defect, but gives Lucetta's answer a particular application to the very person of whom both she and her mistress are speaking. The emendation is this:—

"That I, unworthy body, as I *can*,
Should censure thus a *loving* gentleman."

Lucetta, knowing that Proteus is a "*loving* gentleman" to her mistress, wishes to be excused from giving her opinion, as well "as she can" form one, upon him, until Julia compels her to do so. The above is by no means the only part of the scene that is in rhyme, and in two subsequent places the corrector restores what we may presume to have been the original jingle, thus (p. 100):—

"She makes it strange, but she would be pleas'd *better*
To be so anger'd with another letter."

Here for "*pleas'd better*," the ordinary reading has been "*best pleas'd*." Again (p. 101):—

"Ay, madam, you may *see* what sights you *think*;
I see things too, although you judge I *wink*."

Hitherto the first of these lines has been,

"Ay, madam, you may say what sights you *see*."

It is not improbable, that in this comedy, confessedly one of its author's earliest works, rhymes originally abounded more frequently than at the time it was printed in 1623, the fashion in the interval having so changed, that they were considered not only unnecessary, but possibly had become distasteful to audiences. When "*The Two Gentlemen of Verona*" was, according to our best conjectures, first produced, blank verse had only recently been adopted on the stage. We shall see this point more fully illustrated hereafter, when we come to speak of "*Titus Andronicus*," in which several passages have been restored by the corrector of the folio, 1632, apparently to the form in which they were recited when the tragedy was acted quite in the beginning of Shakespeare's career.

ACT II. SCENE I.

P. 106. There can be no doubt that the small word we have printed below in italics, and which was inserted by the manuscript-corrector of the folio, 1632, is necessary in the following ridicule by Speed of his master, for having been changed by his love for Silvia :—

“ You were wont, when you laughed, to crow like a cock ; when you walked, to walk like one of the lions ; when you fasted, it was presently after dinner ; when you looked sadly, it was for want of money ; and now you are *so* metamorphosed with a mistress, that, when I look on you, I can hardly think you my master.”

Nevertheless *so* has been always omitted.

SCENE IV.

P. 116. The following passage as it stands in all impressions, is unquestionably a piece of tautology. The Duke asks Valentine if he knows Don Antonio ?

“ *Val.* Ay, my good lord ; I know the gentleman
To be of worth, and worthy estimation,
And not without desert so well reputed.”

The manuscript-corrector of the folio, 1632, substitutes a word in the second line, easily misprinted, and which being restored is certainly an improvement :—

“ To be of *wealth* and worthy estimation.”

Wealth would be an additional recommendation to the Duke, and it entirely avoids the objectionable repetition : if Antonio were of “ worth ” and “ worthy estimation,” he could not well be so reputed “ without desert.”

P. 119. The line

“ Disdain to root the summer-swelling flower,”

has been disputed, the epithet “ summer-smelling ” having been preferred by some critics ; but the old copies having “ summer-swelling,” that reading has generally prevailed. The corrector of the folio, 1632, has however altered the compound, probably on good authority with which we are not now acquainted, to “ summer-smelling.”

SCENE VI.

P. 124. Johnson tells us, that

“O sweet suggesting love! if thou hast sinn’d,
Teach me, thy tempted subject, to excuse it,”

means, “Oh, tempting love! if thou hast influenced me to sin;” but when Proteus is lamenting the breach of his vows to Julia, it seems much more natural for him to say, “if *I have* sinn’d,” and so it is given by the corrector of the folio, 1632. Further on, in the same soliloquy, he reads, “precious *to* itself” for “precious *in* itself,” which is quite consistent with the context,—

“I to myself am dearer than a friend,
For love is still most precious *to* itself.”

SCENE VII.

P. 126. The epithet *wide* substituted by the corrector of the folio, 1632, seems more appropriate in the following lines, but it has been uniformly printed “wild:” Julia is speaking of a current that “with gentle murmur glides” between its banks,—

“And so by many winding nooks he strays
With willing sport to the *wide* ocean.”

This is, of course, one of the cases in which either reading may be right: if we prefer *wide*, it is mainly because the old corrector must have had some ground for adopting it.

P. 128. There is a misprint in the following line,—

“To furnish me upon my longing journey.”

Julia is about to travel in male attire in search of the object of her devoted regard, Proteus, and desires her maid to provide her with all the apparel necessary, and to come with her to her chamber—

“To take a note of what I stand in need of,
To furnish me upon my *loving* journey.”

“*Loving* journey,” in reference to the purpose of it, seems to recommend itself, even if it had not the support of the corrector of the folio, 1632.

ACT III. SCENE I.

P. 131. There are several oversights as to the place of action in this comedy. For instance in Act II. Scene V. (p. 122), Speed welcomes Launce to Padua instead of Milan; and here we find the Duke telling Valentine

“There is a lady in *Verona* here,”

when it ought also to be Milan. Again, in Act V. Scene IV. (p. 168), Valentine is made to speak of Verona, when he means Milan. In the two last places three syllables are necessary for the verse; and Pope and Theobald resorted to different contrivances to obviate the difficulty: in one case Pope interpolated “sir,” and in the other Theobald read *behold* for “hold.” The manuscript-corrector of the folio, 1632, has shown how both these changes may be avoided, by only supposing that Shakespeare, instead of speaking of Milan, as it is called in our language, inserted *Milano*, the Italian name of the city. *Milano* suits the measure just as well as Verona, and it is more likely that the printer, or copyist, was in fault than the poet.

SCENE II.

P. 141. On the same authority, “some” ought to be printed *sure* in the following line, where the Duke is about to employ Proteus most confidentially:—

“For thou hast shown some sign of good desert.”

Sure is written in the margin, and “some” struck out, because Proteus had already given undoubted proofs of fidelity to the Duke, and of treachery to Valentine. In the next page, “weed,” as it stands in the folios, and in subsequent editions, reads like an error of the press, and doubtless it was so, since “weed” was displaced by the corrector of the folio, 1632, and *wean*, a word much better adapted to the situation, inserted:—

“But say, this *wean* her love from Valentine,
It follows not that she will love Sir Thurio.”

A third mistake of the same kind is pointed out on p. 146,

in the first scene between Valentine and the Outlaws, where the whole body having chosen him captain, the third Outlaw exclaims,—

“Come, go with us : we’ll bring thee to our crews,
And show thee all the treasure we have got.”

For “crews” we ought to read *cave*, in which the treasure was deposited: *cave* is therefore written in the margin, and *crews* erased: the “crews” (so to call them) were present on the stage, and Valentine needed not to be brought to them.

ACT IV. SCENE II.

P. 148. In the song, “Who is Silvia?” &c., there is a repetition of “she” in the third line, as the rhyme to “she” in the first line; and although such a licence was by no means unprecedented, still it was usual for writers not to avail themselves of it. If the corrector of the folio, 1632, give the song as it was written by Shakespeare, the inelegance to which we refer was avoided by the adoption of an epithet which our great dramatist has elsewhere employed with reference to female simplicity and innocence (“Twelfth Night,” Act II. Scene IV.). The first stanza of the song, as corrected in the folio, 1632, is this:—

“Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise *as free*;
The heaven such grace did lend her,
That she might admired be.”

SCENE III.

P. 153. We have here a very important emendation, supplying a whole line, evidently deficient, and yet never missed by any of the commentators. It is in the speech of Sir Eglamour, where he consents to aid Silvia in her escape. Until now, it has run:—

“Madam, I pity much your grievances;
Which since I know they virtuously are plac’d,
I give consent to go along with you.”

Here there is no connexion between the first and the

second lines, because Sir Eglamour could not mean that the "grievances," but that the *affections* of Silvia were "virtuously placed." Shakespeare must, therefore, have written what we find in an adjoining blank space of the folio, 1632, which makes the sense complete :—

"Madam, I pity much your grievances,
And the most true affections that you bear ;
 Which since I know they virtuously are plac'd,
 I give consent to go along with you."

We shall hereafter see that other passages, more or less valuable, are supplied by the corrector of the folio, 1632. They were, perhaps, obtained from some better manuscript than that used by the old printer, or from the correct recitation of the speech on the stage.

SCENE IV.

P. 155. Proteus having sent a very small dog as a present to Silvia, meets Launce, and learns that the latter, having lost the little dog, had offered to the lady his own huge cur. Proteus asks him,—

"What! didst thou offer her this *cur* from me?"

the word *cur* being derived from the manuscript of the corrector, and necessary to the completion of the line. Besides this novelty, there is an emendation of Launce's reply, which explains a point never yet properly understood. The folio, 1623, reads :—

"Ay, sir: the other squirrel was stolen from me by the hangman's boys in the market-place," &c.

The folio, 1632, gives the hangman only one boy,—"by the hangman's boy in the market-place;" but the true reading seems to be that of the corrected folio, 1632, where "a hangman boy" is used just in the same way that Shakespeare elsewhere speaks of a gallows boy,—"Ay, sir: the other squirrel was stolen from me by a *hangman boy* in the market-place;"—that is, by a rascally boy, who deserved the hangman.

P. 157. We give the following to show how Shakespeare's verse has probably been corrupted. Julia, presenting Silvia with a paper, says,—

"Madam, please you peruse this letter :"

a line which requires two additional syllables, naturally, and most likely truly, furnished by the corrector of the folio, 1632:—

“Madam, *so* please you *to* peruse this letter.”

Two little words, not absolutely necessary to the sense, but absolutely necessary to the measure, were omitted by the copyist, or by the old printer.

P. 159. It is worth notice that Julia, descanting on Silvia's picture, says, in the first folio, that “her eyes are grey as glass,” which may be right; but which the second folio alters to “her eyes are grey as grass,” which must be wrong. The manuscript-corrector of the folio, 1632, converts “grey” into *green*—“her eyes are *green* as grass;” and such we have good reason to suppose was the true reading.

ACT V. SCENE II.

P. 162. The sudden entrance of the Duke is not marked in the old copies, and is supplied in manuscript in the folio, 1632, *Enter Duke, angerly*; and his first speech is there thus corrected:—

“How now, Sir Proteus! How now, Thurio!
Which of you saw Sir Eglamour of late?”

The folio, 1623, gives the last line,—

“Which of you saw Eglamour of late?”

And the folio, 1632, before it was corrected in manuscript,—

“Which of you, *say*, saw Sir Eglamour of late?”

There is no note when the Duke goes out, but *Exit in haste*, is written in the margin. The additional stage-directions in the corrected folio, 1632, are very numerous throughout this play; but they are, in general, merely explanatory of what may be gathered from the text, so that it is seldom necessary to remark upon them. They must have been intended to make what is technically termed the stage-business quite intelligible.

SCENE IV.

P. 164. Two passages in the speech of Valentine, as they appear in all the printed copies, and as they stand in the manuscript of the corrector of the folio, 1632, require notice on account of valuable emendations.

The usual opening is in these lines:—

“How use doth breed a habit in a man!
This shadowy desert, unfrequented woods,
I better brook than flourishing peopled towns.”

The manuscript-corrector renders the second line,—

“*These* shadowy, desert, unfrequented woods,” &c.

Lower down we are informed, in an unprinted stage-direction, that *shouts* are heard, and then follow these lines:—

“These my *rude* mates, that make their wills their law,
Have some unhappy passenger in chace;”

which is certainly better than the common mode of printing the passage, which leaves the verb “have” without any antecedent:—

“These are my mates, that make their wills their law,
Have some unhappy passenger in chace.”

The first speech of Proteus to Silvia, on entering, is also altered by reading “have” *having*, and by making the sentence continuous, as in the old copies, and not, as in modern editions, terminating it by a period at the end of the fourth line. The corrector of the folio, 1632, puts it in this amended form:—

“Madam, this service *having* done for you,
(Though you respect not aught your servant doth)
To hazard life, and rescue you from him,
That would have forc’d your honour and your love,
Vouchsafe me, for my meed, but one fair look,” &c.

P. 166. It is admitted by the commentators that the measure in the following extract is defective: they have tried to amend it in various ways, but they have not been so fortunate as to hit upon the right changes. We first quote the passage as Malone regulates it, and follow it by the alteration recommended by the corrector of the folio, 1632. Valentine says:—

“The private wound is deepest: O time most accurst!
’Mongst all foes, that a friend should be the worst!
Prot. My shame and guilt confounds me!”

Malone, in justification, observes that Shakespeare sometimes employs lines of twelve syllables ; but here, in three lines, we have three varieties : the first line is of twelve syllables, the second of ten, and the third of only seven. We are far from wishing to reduce the language of Shakespeare to a finger-counting standard, but the subsequent emendation shows, that at an early date the passage was deemed corrupt, and that it ought to run as follows :—

“ The private wound is deep’st. O time accurst,
 ’Mongst all *my* foes, a friend should be the worst !

Prot. My shame and *desperate* guilt at once confound me ! ”

It seems more than likely that we have here recovered the language of Shakespeare ; and it is to be remarked that the lines of the poet are regular, both before and after the preceding quotation.

P. 170. The following manuscript emendation in the corrected folio, 1632, tends to establish that *conclude* was the right word, and that “include,” adopted by editors from the folios, though it may serve the turn, was a misprint :—

“ Come ; let us go : we will *conclude* all jars
 With triumphs, mirth, and rare solemnity.”

The epithet “rare,” in the folio, 1623, is *all* in the folio, 1632 ; but restored to “rare” by the manuscript-corrector, perhaps from the prior edition, or possibly on some other authority. In all the impressions the word *stripling*, in the next line but two, is omitted in the following speech by Valentine introducing Julia to the Duke,—

“ What think you of this *stripling* page, my lord ? ”

Stripling is written in the margin of the corrected folio, 1632, as well as *Valentine* at the end of the next line but one, where it must have been accidentally left out :—

“ What mean you by that saying, *Valentine* ? ”

The two lines which close the play are in rhyme, according to the same authority. In the folio, 1623, they do not rhyme, and there stand,—

“ That done, our day of marriage shall be yours ;
 One feast, one house, one mutual happiness.”

The manuscript-corrector of the folio, 1632, tells us that the lines ought to run as follows:—

“ Our day of marriage shall be yours *no less*,—
One feast, one house, one mutual happiness.”

We have no doubt that this is an accurate representation of the fact: no fewer than twenty-nine of the thirty-six plays in the folio terminate with couplets; and considering, as already observed, that “The Two Gentlemen of Verona” was written at so early a date, when rhyme was still popular, it would be strange if it, of all others, had been an exception.

THE MERRY WIVES

OF

WINDSOR.

ACT I. SCENE I.

P. 177. All the characters who take part at any time during the scene are mentioned at the commencement of the scenes in this play, but the manuscript-corrector of the folio, 1632, has struck out all the names but those of Justice Shallow, Slender, and Sir Hugh Evans, who, in fact, begin the comedy. The entrances of the others are afterwards noted in the margin, precisely at the places where they are to come upon the stage. Thus, when Evans, on p. 179, knocks at Page's door, the master of the house does not enter at first, but looks out at a window (*above*, as the manuscript-corrector states) and asks, "Who's there?" but does not join the rest, outside his house, until the end of Evans's answer, when *Enter Page* is marked. This old mode of commencing the comedy may seem to give the scene additional vivacity and reality. Falstaff, Bardolph, Nym, and Pistol, of course, enter, when Page says, "Here comes Sir John," &c., p. 180.

P. 184. Opposite Slender's ejaculation, "O heaven! this is Mistress Anne Page!" the corrector of the folio, 1632, has written this stage-direction, *Following her*; from which we may gather that Slender, struck by admiration of Anne's appearance, follows her a few steps towards the door of the house, when she quits the stage. Such, probably, was the practice of some old comedian who had the part of Slender, and it is a curious relic of stage-business.

P. 185. It was not meant that Sir Hugh Evans should, like Slender, grossly misapply words: therefore, in the following observation, the corrector of the folio, 1632, has properly altered "command" to *demand*. "But can you affection the 'oman? Let us command to know that of your mouth, or of your lips;" &c.

P. 186. According to the manuscript-correction of the folio, 1632, the commentators have been right in altering the old reading of the sentence, "I hope, upon familiarity will grow more content," into "I hope, upon familiarity will grow more *contempt*;" for Slender could hardly misquote a proverb he found in his copy-book. Besides, the humour of the passage depends upon the use of the word "contempt."

P. 187. When Slender asks Anne Page, "Why do your dogs bark so?—Be there bears i' the town?" the insertion of a manuscript stage-direction in the folio, 1632, *Dogs bark*, affords evidence that there was formerly an imitation of the barking of dogs out of sight of the audience, in order to give greater verisimilitude to the scene.

SCENE III.

P. 189. A rigid adherence to the old copies has here misled editors, who have given Nym's speech as, "The good humour is to steal at a minute's rest," instead of "a *minim's* rest," which, as Langton suggested, the sense seems to require, in allusion to what has just been said of "an unskilful singer" not keeping time. The manuscript-corrector of the folio, 1632, has converted "minute's" into *minim's*.

P. 190. A misprint in the old editions of "carves" for *craves*, has occasioned some difficulty where Falstaff, speaking of the expected result of his enterprise against Mrs. Ford, observes, as the words have been invariably given, "I spy entertainment in her; she discourses, she carves, she gives the leer of invitation." A note in the margin of the corrected folio, 1632, shows that we ought to read "she *craves*, she gives the leer of invitation." There seems no sufficient reason for supposing that "carves" ought to be taken in the figurative sense of *wooes*; and although ladies might now and then

"carve" to guests, in the literal meaning of the word (as in the passage quoted by Boswell from Webster's "*Vittoria Corombona*," Shakesp. by Malone, VIII. 38), yet carving was undoubtedly an accomplishment peculiarly belonging to men. Falstaff, evidently, from the context, intends to say that Mrs. Ford has a *craving* for him, and therefore gave "the leer of invitation." The misprint was a very easy one, occasioned merely by the transposition of a letter, and any forced construction is needless. Z. Jackson pointed out this blunder thirty years since in his "*Shakspeare's Genius Justified*."

P. 190. The word "legend," in the sentence, "He hath a legend of angels," is altered to *legion* in the corrected folio, 1632; but still the passage does not conform to the old 4to, 1602, where it is said "*she* hath *legions* of angels." That, however, is evidently an edition of no accuracy.

P. 191. The reading of all the printed authorities, speaking of Mrs. Page, is, "She is a region in Guiana,—all gold and bounty," which might be accepted, had we no warrant for improving the text to, "She is a region in Guiana,—all gold and *beauty*," such being the manuscript emendation in the folio, 1632. Guiana was famous for its beauty, as well as for its gold, and thus the parallel between it and Mrs. Page was more exact. The 4to, 1602, here lays particular emphasis on her *beauty*; and "bounty" and *beauty* were easily mistaken.

P. 191. The corrector of the folio, 1632, like modern editors and the 4to, 1602, reads:—

"Falstaff will learn the humour of this age,"

and not "*honour* of this age," as in all the folios.

P. 192. Pistol's exclamation, "By welkin, and her star!" is, "By welkin, and her *stars*!" in the corrected folio, 1632, and, as far as we can judge, rightly, since the welkin has not one, but innumerable stars.

SCENE IV.

P. 197. Mrs. Quickly's speech, at the bottom of this page, begins, in the corrected folio, 1632, "Will I? I'faith, that *I* will!" and not "that *we* will," as in the printed copies.

ACT II. SCENE I.

P. 198. Dr. Farmer conjectured that "Though love use reason for his *precisian*," ought to be, "Though love use reason for his *physician*." The word "*precisian*" is so altered in the margin of the manuscript-corrected folio, 1632; and of the fitness of it there can now be no doubt.

P. 202. Dr. Johnson's conjecture that the words "Believe it, Page; he speaks sense," belong to Nym, and are not a continuation of Pistol's speech, is fully confirmed by a correction in the folio, 1632, where *Nym* is written as the prefix in the margin opposite.

P. 204. In all editions, where the entrance is marked at all, the Host and Shallow are made to come upon the stage together; but it is clear that they did not, for when the Host, having entered, calls out, "Cavaliero-justice, I say!" Shallow, coming after him, answers, "I follow, mine host, I follow." Their entrances are separately noted in the corrected folio, 1632, and the fact shows that the emendator paid great attention to these little points.

P. 205. It is necessary here to quote the whole of the Host's short speech, as it is ordinarily printed, for the sake of observations arising out of two parts of it:—

"*Host*. My hand, bully: thou shalt have egress and regress; said I well? and thy name shall be Brook. It is a merry knight.—Will you go, An-heires?"

With regard, first, to the name assumed by Ford: in the 4to, 1602, it is Brooke, and in all the folios, 1623, 1632, 1664, and 1685, it is *Broome*; but from the pun upon the name made by Falstaff, in a subsequent scene (p. 211), "Such *Brooks* are welcome to me, that o'erflow such liquor," it has always been considered a misprint in the folios. That the name was misprinted there we cannot doubt, but we may doubt whether *Broome* was a misprint for "Brooke," or for *Bourne* (the latter being decidedly the more probable), and whether, in fact, the name was not originally *Bourne*, which the manufacturer of the surreptitious 4to, 1602 (for there never was an authentic impression of "The Merry Wives"

until the folio, 1623), altered to "Brooke," not understanding, perhaps, how the joke about "o'erflowing such liquor" could, at all events, so well apply to *Bourne*. The truth is, that as *Brooke* and *Bourne* mean the same thing, viz. a small stream, the joke would apply to the one as to the other; and the manuscript-corrector of the folio, 1632, invariably strikes out *Broome*, and substitutes *Bourne*. Hence we may not unreasonably infer, that the true *alias* of Ford was not Brooke (which originated in the 4to, 1602), but Bourne; and that when the comedy was acted, in the time of the corrector, he always heard it pronounced *Bourne*, and not "Brooke." In the manuscript used for the folio, 1623 (followed in all the other editions in that form), we have little hesitation in believing, that the name was written *Bourne*, which the compositor misprinted *Broome*. In the old 4to of "King Lear," Act III. Scene VI., this very blunder is committed, for the word "bourne" is there misprinted *broome*.

There is certainly another error of the press, which we may allow the corrector of the folio, 1632, to set right upon his better knowledge of the true reading. We allude to the last clause, "Will you go, An-heires?" out of which no sense can be made. Warburton suggested "*heris*, the old Scotch word for master;" Steevens, *hearts*; Malone, *hear us*; Boaden, *cavaliers*, &c. The manuscript-corrector of the folio, 1632, merely changes one letter, and omits two, and leaves the passage, "Will you go *on, here*?" the Host urging them forward, as he does again just afterwards, nearly in the same words, differently placed, "Here, boys, here, here!—shall we wag?" He is anxious that no time should be lost. How so ordinary an expression as "Will you go on, here?" came to be misprinted, "Will you go, An-heires?" we are at a loss to imagine: perhaps the writing before the printer was very illegible, and he could not believe that any thing so simple and intelligible could be intended. It is singular that nobody seems ever to have conjectured that *on here* might be concealed under "An-heires;" and but for this emendation we might have been tempted to hint at "go on, *heroes*" as the true reading.

P. 205. Page observes, of the duellists, "I had rather hear them scold than fight." This may have been an elliptical sentence, but it is more likely that two words were accidentally omitted, and that the true reading is that furnished

by the corrector of the folio, 1632, "I had rather hear them scold, than *see them fight*."

SCENE II.

P. 206. In Falstaff's reply to Pistol, the compound epithet, according to the manuscript-corrector of the folio, 1632, is, not, "Coach-fellow, Nym," but "*Couch*-fellow, Nym," as, indeed, it was printed by some of the earlier editors, and equivalent to "bed-fellow." Nevertheless, "coach-fellow" may be, and has been, reconciled to sense. In "Othello," Act I. Scene III., the folios misprint "couch" *coach*.

P. 208. It seems improbable that Mrs. Quickly should have had "twenty angels" given to her "*this* morning" by a person who wished to be in the good graces of Mrs. Ford; and in the folio, 1632, the sentence is thus altered in manuscript, "I had myself twenty angels given me *of a morning*."

P. 212. Ford, pressing his "bag of money" upon Falstaff, says, "If you will help to bear it, take all, or half, for easing me of the carriage." It seems more likely that Ford would say, "take half, or all." Falstaff would draw back at first, and Ford would then endeavour to induce him to take all, if half did not make the impression he expected. The manuscript-corrector has changed the places of "all" and "half,"—"Take *half, or all*, for easing me of the carriage." The difference is not material either way. Throughout the whole of this scene Ford is called *Bourne*, and the old corrector has, therefore, erased Broome, in favour of the other name, in ten separate instances.

P. 213. The propriety of the following emendation can hardly be questioned. Ford, adverting to the hopelessness of proceeding in his intended suit to Mrs. Ford, as the passage has always hitherto been given, speaks thus to Falstaff:—"She dwells so securely on the excellency of her honour, that the folly of my soul dares not present itself." The manuscript-corrector of the folio, 1632, reads *suit* for "soul"—"that the folly of my *suit* dares not present itself."

SCENE III.

P. 216. In the beginning of the scene between Caius and Jack Rugby, the former wishes to practise his fencing on his

man, and, offering to lunge at him with his rapier, Jack Rugby exclaims, "Alas, sir! I cannot fence." The corrector of the folio, 1632, has added, as a descriptive marginal direction, the words, *Afear'd, runs back*; which amusingly shows the manner in which the old actor of Jack Rugby received, or rather shunned, the advances of his master.

P. 218. We meet here with a singular blunder by the printer, which has occasioned much puzzle and conjecture, but which is at once set right by the manuscript-corrector of the folio, 1632. It occurs at the end of one of the Host's speeches to Dr. Caius:—

"I will bring thee where Mistress Anne Page is, at a farm-house a feasting, and thou shalt woo her. Cried game, said I well?"

The difficulty has been how to make any sense out of "Cried game;" and various suggestions, such as *tried game*, *cry aim*, &c., have been made; but the truth seems to be, that the Host, having said that Anne Page was feasting at a farm-house, in order still more to incite Dr. Caius to go there, mentioned the most ordinary objects of feasting at farm-houses at that time, viz. *curds and cream*: "curds and cream" in the hands of the old compositor became strangely metamorphosed into *cried game*—at least this is the marginal explanation in the corrected folio, 1632. The Host, therefore, ends his speech about Anne Page's feasting at the farm-house by the exclamation, "Curds and cream! said I well?" In "The Winter's Tale," Act IV. Scene III., Perdita is called "the queen of curds and cream."

ACT III. SCENE I.

P. 219. The passage is not one of any great importance, but for "the pitty-ward, the park-ward, every way; Old Windsor way, and every way but the town way," the corrected folio, 1632, has, certainly with the advantage of intelligibility, "the pit-way, the park-way, Old Windsor way, and every way but the town way," the words or letters not wanted, and probably not understood, have been struck through with a pen.

P. 222. The folios are evidently deficient in that part of

the Host's speech, where he is endeavouring to make reconciliation between Evans and Calus. The folio, 1623, reads, "Give me thy hand (celestial), so. Boys of art, I have deceived you both." Malone's text has been "Give me thy hand, terrestrial; so:—Give me thy hand, celestial; so.—Boys of art, I have deceived you both." The reading of the corrected folio, 1632, has "and terrestrial" added in manuscript, giving the following as the language of the poet, and still preserving the antithesis in about half the number of words:—"Give me thy hands, celestial *and terrestrial*: so. Boys of art, I have deceived you both."

SCENE II.

P. 223. The pronoun *your* seems clearly necessary in the following answer by Ford to Mrs. Page, who asks, whether his wife is at home?—"Ay, and as idle as she may hang together for want of *your* company. I think, if your husbands were dead, you two would marry." The word is in the margin of the corrected folio, 1632.

P. 224. *Where* for "there" is doubtless the true mode of printing Ford's observation—"The clock gives me my cue, and my assurance bids me search; there I shall find Falstaff"—"and my assurance bids me search *where* I shall find Falstaff" is the corrected and more natural reading of the folio, 1632. The stage-direction, *Clock strikes ten*, is written in the margin: and Falstaff had already told Ford that he was to visit Mrs. Ford "between ten and eleven."

SCENE III.

P. 230. We have a glimpse of the comic business of the scene in the manuscript stage-direction (there is no printed one in the folios), when Falstaff, in great alarm, hides himself among the foul linen in the buck-basket. The words are, *Gets into the basket and falls over*; meaning, probably, that in the eagerness of his haste he "fell over" on the other side of the basket, and occasioned still greater ludicrous confusion.

ACT IV. SCENE I.

P. 243. The change of a letter makes an improvement in the speech of Evans: "No; Master Slender is let the boys leave to play." For "let" the corrector of the folio writes "get;," that is to say, "Master Slender is *get* (or has obtained) the boys leave to play." "To let the boys leave to play" is not a phrase that even the Welsh parson would have used. On the next page the corrected reading is, "Hast thou no understandings for thy cases, and the numbers, *and* the genders," instead of "of the genders," but the difference is trifling.

SCENE II.

P. 249. There is no stage-direction in the old copies when Ford meets the servants with the buck-basket in the second instance, and, in the words of modern editions, *pulls the clothes out of the basket*. The old manuscript stage-direction in the folio, 1632, affords a much more striking picture of Ford's anger and its consequences, when it informs us that he *throws about the clothes all over the stage*, and adds, lower down, that they are *all thrown out*. Such is consistent with the modern practice, and Ford's suspicions would hardly let him leave a rag unexamined.

SCENE IV.

P. 253. In the doubted passage, "I rather will suspect the sun with gold," whether the last word should not be *cold*, the corrected folio, 1632, shows that Rowe was justified in adopting the latter: the *g* in "gold" is struck through, and doubtless, if the margin had not there been torn away, we should have seen *c* inserted in its stead. On the next page Evans is made by the old corrector to remark, "You *see*, he has been thrown into the rivers," instead of "You *say*," &c. The fact is, that the other persons engaged in the scene had *said* nothing of the kind, and Evans referred merely to the known sufferings of Falstaff, as a reason why he would not again be entrapped.

SCENE V.

P. 258. Modern editors have needlessly changed the prefixes of the folios in this part of the scene: the corrector of that of 1632 has altered two small words, and made the dialogue run quite consistently. Simple tells Falstaff and the Host that he had other things to have spoken on behalf of his master to "the wise woman of Brentford:"

Fal. What are they? let us know.

Host. Ay, come; quick.

Fal. You may not conceal them, sir.

Host. Conceal them, *and* thou diest."

The common method has been to put "I may not conceal them, sir," into the mouth of Simple, followed by a mark of interrogation; and the Host's next speech has been invariably printed "Conceal them, *or* thou diest." The Host was desirous that Simple should reveal, and would not, therefore, threaten death if he disclosed them. Dr. Farmer wished *reveal* to be substituted for "conceal," but the only alteration here required is *and* for "*or*,"—"Conceal them *and* thou diest." Such is the emendation of the corrector of the folio, 1632.

P. 258. Bardolph, rushing in, complains of cozenage, and the Host inquires what has become of his horses? Bardolph, in all editions, replies,—

"Run away with the cozeners;"

as if the horses had run away with the cozeners against their will. The manuscript-corrector of the folio, 1632, inserts *by* in the margin,—

"Run away with *by* the cozeners,"

and the rest of Bardolph's speech confirms this interpretation: as soon as they had thrown him off into the mire, the cozeners "set spurs and away" with the Host's horses.

ACT V. SCENE III.

P. 265. The text of the folios, "Where is Nan now, and her troop of fairies? and the Welsh devil, Herne," is certainly wrong. Theobald altered "Herne" to *Hugh*, and he was, of course, right as to the person intended; but the manuscript-corrector of the folio, 1632, erases "Herne," and inserts *Evans*, as the proper reading. Had "Hugh" been the word, it seems probable that Mrs. Ford might have paid him the respect of calling him Sir Hugh.

SCENE V.

P. 267. We have the evidence of the corrected folio, 1632, in favour of "*bribe*-buck," instead of "brib'd-buck," of the early printed copies. This was Theobald's emendation.

P. 267. In several preceding scenes we are informed that Anne Page was to represent the Fairy Queen in the attack upon Falstaff in Windsor Park. Nevertheless, Malone and others assigned all her speeches to Mrs. Quickly, the only excuse being that the first of the prefixes is "Qui." The manuscript-corrector of the folio, 1632, changed it to *Que*, and made it *Que*. (for Queen) in all other places; and after the printed stage-direction, "Enter Fairies," he added, *with the Queen, Anne*. It does not, indeed, appear that Mrs. Quickly took any part at all in the scene, although she most likely in some way lent her assistance, in order that she might be on the stage at the conclusion of the performance.

P. 268. The whole of what is delivered by the Queen and the rest of the Fairies is in verse, with the exception of two lines, which have constantly been misprinted thus:—

"Cricket, to Windsor chimneys shalt thou leap:

Where fires thou find'st unrak'd, and hearths unswept," &c.

There is no doubt that this was originally a couplet, until a corruption crept in, which no editor felt himself competent to set right. Tyrwhitt, indeed, does not seem to have been aware of the defect; but it struck the corrector of the folio, 1632, who, by manuscript changes in the margin, in-

forms us that the lines ought to run as follows, by which the rhyme is preserved :—

“Cricket, to Windsor chimneys *when thou’st leap’st*,
Where fires thou find’st unrak’d, and hearths unawept,
There pinch the maids as blue as bilberry,” &c.

This must have been the way in which the passage originally stood. Lower down in the same page, for

“raise up the organs of her fantasy,”

the same authority reads, “*Rouse* up the organs,” &c. He removes the vulgarism, in the next line but one, by reading, “But those *that* sleep,” &c., instead of “But those *as* sleep,” &c., which, however, was sometimes the language of the day.

P. 272. Ford calls Falstaff, not “a hodge-pudding,” as it has always been printed, but “a *hog*-pudding,” which is probably right.

P. 274. Fenton, vindicating his conduct in marrying Anne Page against the will of both her parents, says, in all impressions of the play,—

“And this deceit loses the name of craft,
Of disobedience, or unduteous title,” &c.

“Title” sounds like a misprint, and so it appears to be; the true word, which entirely corresponds with the preceding line, having perhaps been misheard by the copyist. The corrector of the folio, 1632, inserts what he tells us is the proper reading in the margin :—

“Of disobedience or unduteous *guile*.”

MEASURE FOR MEASURE.

ACT I. SCENE I.

Vol. II. p. 7. The Duke, in all editions of this play, observes to Escalus, after calling him to his side,—

"Of government the properties to unfold,
Would seem in me t' affect speech and discourse;
Since I am put to know, that your own science
Exceeds, in that, the lists of all advice
My strength can give you: then, no more remains,
But that, to your sufficiency, as your worth is able,
And let them work."

This reading has been derived from the four folios; but, according to the corrected folio, 1632, it is erroneous in three particulars: the first is not of any great consequence, inasmuch as "Since I am *put* to know" is as intelligible and proper as "Since I am *apt* to know;" but the great improvement is in the sixth line quoted above, in which "that" is a misprint for *add*, and into which the conjunction *as*, and the two words at the end have, accidentally perhaps, been foisted. The correct reading, with the aid of the manuscript in the margin of the folio, 1632, is as follows:—

"Since I am *apt* to know, that your own science
Exceeds, in that, the lists of all advice
My strength can give you: then, no more remains,
But *add* to your sufficiency your worth,
And let them work."

These small changes remove what has always been a difficulty on the very threshold of this play.

P. 9. It has been made a question between Johnson, Steevens, and Tyrwhitt, whether, when the Duke says,—

“Hold, therefore, Angelo,”

he offered to his intended deputy the commission which had been prepared for him. Now, the manuscript stage-directions in the folio, 1632, make it certain that at the words “Hold, therefore, Angelo,” the Duke *tendered the commission* to Angelo, but did not actually place it in his hands until he finished his speech with “Take thy commission.” The point would scarcely be worth notice, if it had not been dwelt upon by the commentators.

SCENE II.

P. 12. Near the end of Mrs. Overdone’s speech, “is” is required before the words “to be chopped off”—“and within three days his head *is* to be chopped off.” It is deficient in all printed copies, and is inserted in manuscript in the margin of the corrected folio, 1632. In the same way, the word “bawdy” is omitted in the Clown’s speech (p. 13): “All *bawdy* houses in the suburbs of Vienna must be plucked down.” The proclamation was against “bawdy houses in the suburbs,” and not against other houses there. The word wanting is supplied in manuscript, which accords with Tyrwhitt’s suggestion.

SCENE III.

P. 14. The division *Scena tertia* is struck through, and properly, because there is clearly no change of place, the Provost, Claudio, and Officers walking in, as the Clown, Bawd, &c. make their *exit*. Juliet is mentioned as one of the characters entering, but her name is erased by the corrector of the folio, 1632, for it does not appear that she took any part in the scene, and in fact is spoken of by Claudio as absent. Nevertheless, in all editions the scene is erroneously marked as a new one, and Juliet is stated to have come on the stage with Claudio, and to have listened patiently to the description of her offence. It was, therefore, not the practice of our stage, when the folio of 1632 was corrected, to place her in a situation so painful and indelicate, and Shakespeare could hardly have intended it.

P. 15. Two rather important words are altered in the corrected folio, 1632, in Claudio's speech. The usual reading is,—

"She is fast my wife,
Save that we do the denunciation lack
Of outward order: this we came not to,
Only for propagation of a dower."

"Denunciation" is changed to *pronunciation*, and "propagation" to *procuration*, meaning, of course, the procuring of the dower. Jackson recommended *procuration*, but left *denunciation* untouched.

SCENE IV.

P. 18. In the following line, as it stands in all folios,—

"The needful bits and curbs to headstrong weeds,"

Theobald rightly altered "weeds" to *steeds*, as it stands corrected in manuscript in the folio, 1632. Lower down, in the same speech, Pope added the word "becomes" in the passage,—

"In time the rod
Becomes more mock'd, than fear'd; so our decrees," &c.

But the true language of the poet, as far as the evidence of the corrected folio, 1632, enables us to judge of it, was this:—

"In time the *rod's*
More mock'd than fear'd; so our *most just* decrees,
Dead to infliction," &c.

It is evident that two syllables were deficient in the second line; and it seems likely that the Duke would dwell emphatically upon the justice of the decrees neglected to be enforced, rather than use so tame an expression as "*Becomes* more mock'd than fear'd."

P. 19. It was proposed by Pope, Hanmer, Johnson, Steevens, &c., to alter the following passage in the folio, 1623, in various ways,—

"And yet my nature never in the fight,
To do in slander."

Without adverting to the discordant proposals of the commentators, we may quote the satisfactory words, and their

context, as they are exhibited in the manuscript correction of the folio, 1632:—

“ I have on Angelo impos’d the office,
Who may, in th’ ambush of my name, strike home,
And yet my nature never in the *sight*
To *draw* on slander.”

That is to say, “I have imposed the duty upon Angelo of punishing severely, while I draw no slander on myself, being out of sight.” The use of the long *s* will easily explain how the error of “fight” for *sight* arose; but it is not so easy to understand how *drawe*, as it is spelt in the manuscript note, came to be misprinted “doe,” as it is spelt in the folio, 1632. Four lines farther on, for “in person bear,” the correction naturally is, “in person bear *me*.”

SCENE V.

P. 20. Malone took a great liberty with the text, when he printed

“ Sir, make me not your storie ”

of the first folio, “Sir, mock me not—your story.” The fact is that Sir W. Davenant gave the true word in his alteration of “Measure for Measure,”—

“ Sir, make me not your *scorn*.”

The manuscript-corrector of the folio, 1632, has also *scorn* for “storie,” as might be expected.

ACT II. SCENE I.

P. 27. In Froth’s sentence, “I have so; because it is an open room, and good for winter,” some difficulty has arisen, because it could not well be understood how “an open room” could be “good for winter.” Froth, in truth, did not speak of “winter” at all, but rather of summer, since reading *windows* for “winter,” as is done by the manuscript-corrector of the folio, 1632, the matter is set right and an error removed—“I have so; because it is an open room, and good for *windows*”—that is, good on account of the windows.

P. 30. The Clown, adverting to the ruin that would be brought on Vienna by enforcing the law against bawdy

houses, is made to employ a word which is not easily understood in the place where it is found: he says, "If this law hold in Vienna ten year, I'll rent the fairest house in it after three pence a bay." The commentators have explained it by reference to "bays of building," "bay windows," "bays of barns," &c. It is a mere error of the press—"bay" for *day*; "after three pence a *day*" is the word in the corrected folio, 1632. Three pence a day would be only 4*l.* 11*s.* 3*d.* a year for the "fairest house in Vienna."

SCENE II.

P. 35. We meet with a bold and striking emendation in one of Isabella's noble appeals to Angelo. The common text has been,—

"How would you be,
If he, which is the top of judgment, should
But judge you as you are?"

The amended folio, 1632, has it,—

"How would you be,
If he, which is the *God* of judgment, should
But judge you as you are?"

This is not to be considered at all in the light of a profane use of the name of the Creator, as in oaths and exclamations; and while *top* may easily have been misheard by the scribe for "God," the latter word, though the meaning is of course the same, adds to the power and grandeur of the passage. It is true, however, that Shakespeare sometimes uses the word "*top*" in a rather peculiar manner.

P. 35. Sir Thomas Hanmer's proposal to read "But *ere* they live to end" is fully supported by the corrected folio, 1632. The first folio has "But *here* they live to end," which Malone, with remarkable infelicity, altered to "But *where* they live to end."

P. 37. Angelo starting at the offer of Isabella to bribe him, she interposes, in the words of all modern editions, that she will do it,

"Not with fond shekels of the tested gold," &c.

It is spelt *sickles* in the old copies, but the true word may be *circles*; and the manuscript-corrector of the folio, 1632, has altered "*sickles*" (which, so used, he obviously did not under-

stand) to *sirkles*, paying no other attention to the spelling of the word. Nevertheless "shekels" may be right, and it is used, exactly with the same spelling, by Lodge in his "*Catharos*," 1591, sign. C, where we read, "Here in Athens the father hath suffred his sonne to bee hanged for forty *sickles*, and hee worth four hundred talents."

In the last line but one of this scene the old corrector adds *from youth* before "till now," and the defective measure is thereby completed.

SCENE III.

P. 40. The manuscript-corrector of the folio, 1632, makes an important change in a line of the Duke's speech which has been doubted, while he passes over some preceding lines, regarding which needless disputes have arisen. The amended line is,—

"Showing, we would not *serve* heaven, as we love it."

The common reading is "spare heaven," which some editors would print "*seek* heaven;" but "*serve* heaven," which seems unquestionably right, did not occur to any of them. The whole passage will therefore stand thus:—

"Tis meet so, daughter: but least you do repent,
As that the sin hath brought you to this shame;
Which sorrow is always toward ourselves, not heaven,
Showing, we would not *serve* heaven, as we love it,
But as we stand in fear."

The old corrupt reading of "spare heaven" seems little better than nonsense—the emendation indisputable.

SCENE IV.

P. 44. Tyrwhitt is authorized by the corrected folio, 1632, in reading *in-shell'd*, for "enshield" of the old copies, in the following passage:—

"As these black masks
Proclaim an enshield beauty ten times louder
Than beauty could displayed."

Lower down on the same page Angelo says,—

"As I subscribe not that, nor any other,
But in the loss of question;"

which occasioned discussion between Johnson, Steevens, and Malone as to the meaning of the phrase "in the loss of ques-

tion." The corrector of the folio, 1632, writes, in the margin, "but in the *force* of question"—that is to say in the compulsion of question, or for the sake of question, a sense the word will very well bear, the copyist having misheard *force* "loss." Four lines lower we have in manuscript "the manacles of the all-binding law," instead of "all-building law," which was the mistaken epithet in the old copies. Dr. Johnson first substituted all-binding.

ACT III. SCENE I.

P. 49. The sentence in the Duke's homily on death, ending,—

"For all thy blessed youth
Becomes as aged, and doth beg the alms
Of palsied eld:"

is altered in manuscript in the corrected folio, 1632, to

"For all thy *boasted* youth," &c.

which, looking at the context, appears to be a decided improvement upon the old text.

P. 51. We are glad to obtain an authority, which we may consider to a certain extent decisive, upon a much doubted portion of the scene between Isabella and her brother. She tells him of Angelo's design upon her virtue, and he exclaims in astonishment, according to the first folio,—

"The *prenzie* Angelo!"

The second folio, not being able to find any sense in *prenzie*, gives it "princely:"—

"The princely Angelo!"

and the editors of Shakespeare have not at all known what to make of the epithet, which is repeated in Isabella's reply. Warburton proposed *priestly*, and that now appears to be the word of the poet, but another corruption found its way into the text, which nobody pointed out, and which is thus set right in manuscript in the corrected folio, 1632:—

Claud. "The *priestly* Angelo!
Isab. O, 'tis the cunning livery of hell,
The damned'st body to invest and cover
In *priestly* garb."

For "priestly garb" the first folio has "prenzie guards," and the second "princely guards;" but *priestly garb* is unquestionably the true language of Shakespeare, which has reference to the sanctimonious appearance and carriage of Angelo. Warburton is to have the credit of "priestly," but all the commentators have been under a mistake as to "guards."

P. 54. After Claudio has withdrawn, the Duke tells Isabella, "The hand that hath made you fair hath made you good;" and then follows what, in the ordinary text, is not easily understood—"the goodness that is cheap in beauty makes beauty brief in goodness." The manuscript-corrector of the folio, 1632, proposes to read, "the goodness that is *chief* in beauty makes beauty brief in goodness;" from which we may deduce this meaning—that when goodness consists chiefly in beauty, beauty is rendered brief in the possession of that goodness.

SCENE II.

P. 57. A play upon the double meaning of the word *usances* has been hitherto lost by printing it "usuries," where the Clown, in allusion to the suppression of bawdy houses, and to the allowed interest of money observes, in the received text, "Twas never merry world, since, of two usuries, the merriest was put down, and the worser allowed by order of law," &c. The word *usances* is substituted for *usuries* in the margin of the corrected folio, 1632, *usance* being to be taken as usage or custom, as well as interest of money.

P. 58. In the line of the Duke's speech,

"I drink, I eat, array myself, and live,"

the old copies misprint "array" *away*; but the true word is restored by a correction in the folio, 1632. Theobald saw that the change was necessary.

P. 59. The pronoun *it* was omitted in the old editions before "clutched" in Lucio's speech, but is inserted in the margin in the corrected folio, 1632. Near the end of the same speech occurs the question,—“What say'st thou, Trot?” and several notes have been written upon "Trot," which turns out on the same authority to be a misprint for *troth*,

one of the most common expletives—"What sayest thou, *troth*?" On p. 61, the old corrector supports Theobald's emendation of "motion *ungenerative*" so far as to change "generative," of the folios, to *ingenerative*.

P. 65. Three small, but not unimportant, words—"the due of"—appear to have dropped out in the press, or to have been left out in the manuscript used by the compositor in the beginning of the speech of Escalus, which, according to the corrected folio, 1632, ought to run, "You have paid the heavens *the due of* your function, and the prisoner the very debt of your calling." The invariable reading has been, "You have paid the heavens, your function," &c.

P. 66. Two portions of the Duke's twenty-two short verses, concluding this Act, are amended in manuscript in the corrected folio, 1632. The first is,—

"Grace to stand, virtue to go,"

instead of

"Grace to stand *and* virtue go:"

which exactly accords with Coleridge's suggested emendation in his Lit. Rem. ii. 124. The other change marked in the folio, 1632, applies to those difficult lines,—

"How may likeness, made in crimes,
Making practice on the times,
To draw with idle spiders' strings
Most pond'rous and substantial things!"

The proposed alteration may not clear away the whole difficulty, but, notwithstanding, it is highly valuable,—

"How may likeness, made in crimes,
Masking practice on the times,
Draw with idle spiders' strings
Most ponderous and substantial things!"

Warburton boldly asserts "Shakespeare wrote it thus," and then gives his own notion; while Steevens recommended another method, and Malone that generally received, viz. "*Mocking*, practise on the times." By "*masking* practice on the times" is to be understood *concealing* methods of deception, and then the whole passage must mean—"How many persons, alike in criminality, conceal their deceptions so suc-

cessfully as to draw ponderous and substantial advantages, even with spiders' webs!"

ACT IV. SCENE I.

P. 69. In the Duke's soliloquy on "place and greatness," this passage occurs,—

"Volumes of report

Run with these false and most contrarious quests
Upon thy doings."

But "these" can hardly be right, since no "false and contrarious quests" have been previously mentioned. The reading of the line appears from the corrected folio, 1632, to be,—

"Run with *base*, false, and most contrarious quests."

In the next line, "dream" is converted into *dreams*, which seems fit, since "fancies," in the next line, is also in the plural. On p. 70, for "tithes to sow," the emendation is "*tilth's* to sow," which was Warburton's word.

SCENE II.

P. 73. The line in the old folios,—

"Wounds th' unsisting postern with these strokes,"

has produced discussion, Blackstone contending that "unsisting" was to be taken as *never resting*; but the corrector of the folio, 1632, marks "unsisting" as an error of the press, and very naturally substitutes *resisting*: the postern resisted the entrance of the messenger, who, therefore, wounded it with strokes. When he enters, the Duke observes, "It is his *lordship's* man," and not "his lord's man," as it stands printed in the folios. This conforms with Pope's proposal.

SCENE III.

P. 80. After the Duke's interview with Barnardine, he is made to exclaim in all editions, and nobody has found fault with the expression,—

"Unfit to live or die. O, gravel heart!"

the words "gravel heart" having been considered equivalent

to *stony* heart ; but the fact seems to be that it is a misprint, and that the Duke's real exclamation is much more appropriate,—

“ Unfit to live or die. O, *grovelling* beast ! ”

the character of Barnardine having been reduced by idleness and intoxication to that of a mere prone brute. Such is the manuscript correction in the folio, 1632.

P. 81. For the disputed epithet of the folios, Hanmer, Heath, and Mason recommend *well*-balanced in the line,—

“ By cold gradation and *weal*-balanced form ;

and that they were judicious in this opinion, the corrector of the folio, 1632, furnishes evidence in his margin.

P. 82. The manuscript stage-direction in the folio, 1632, *Catches her*, shows that the performer of the part of Isabella fell into the Duke's arms at the unexpected tidings that Angelo, in spite of his promise, had taken the life of her brother. In her exclamation just afterwards,—

“ Injurious world ! Most damned Angelo ! ”

the epithet “injurious” reads tamely and out of place ; and the word substituted by the corrector of the folio, 1632, is certainly more adapted to the occasion, though but rarely used,—

“ *Perjurious* world ! Most damned Angelo ! ”

Two syllables are wanting in the third line of the Duke's speech lower down,—

“ Mark what I say, which you shall find,” &c.

The omission was, doubtless, accidental, and the required words are found in the margin of the folio, 1632,—

“ Mark what I say *to you*, which you shall find,” &c.

In the Duke's next speech, the usual text of the eighth line has been,—

“ I am combined by a sacred vow ; ”

but “combined” for *confined* was an easy misprint, and the latter a more natural word, which has been supplied by the manuscript corrector of the folio, 1632.

SCENE IV.

P. 85. A passage, the subject of comment, is found in Angelo's soliloquy, which is not entirely explained, but still is rendered more comprehensible by a slight alteration of the received reading, proposed by the corrector of the folio, 1632. We will quote the whole, with his amended punctuation also :—

“ But that her tender shame
Will not proclaim against her maiden loss,
How might she tongue me ! yet reason dares her ; no ;
For my authority bears *such* a credent bulk,
That no particular scandal once can touch,
But it confounds the breather.”

The folios have “ of a credent bulk,” and Steevens suspected “ of ” to be a blunder, as it appears in fact to have been. Malone read “ *off* a credent bulk,” which hardly affords sense, whereas “ bears *such* a credent bulk ” is intelligible, though it may look more like an attempt to mend than an emendation.

SCENE VI.

P. 87. Theobald's happy change in the last line of Isabella's first speech is borne out by the corrector of the folio, 1632. Before correction it stood thus :—

“ I am advis'd to do it,
He says, to *vail* full purpose ; ”

that is, as Theobald suggests, “ t'availful purpose,” which Malone objected to, and, at the recommendation of Johnson, read, “ to *veil* full purpose.” In the folio, 1632, as amended in manuscript, it stands precisely in this form :—

“ He sayes, to 'vaile-full purpose ; ”

that is, to a purpose that is *availful* or beneficial, and seems the true reading ; for in the next line, Isabella, disliking duplicity, says the same thing by a figure,—

“ 'tis a physic
That's bitter to sweet end.”

ACT V. SCENE I.

P. 89. To show how easily words, even of importance, sometimes drop out in the press, we may mention that in the line of the first folio,—

“ And she will speak most bitterly and strange,”

the second folio has it imperfectly,—

“ And she will speak most bitterly.”

The manuscript-corrector of the folio, 1632, therefore added *and strangely* at the end of the line, and he slightly altered the next line, which commences the retort of Isabella, thus:—

“ Most strangely, yet most truly will I speak.”

It is a decided improvement, and was most probably the form in which Shakespeare left the line, the old and less elegant reading being,—

“ Most strange, but yet most truly will I speak.”

P. 90. We have here a misprint that can only have arisen from the carelessness of the copyist or the printer. The invariable text of Isabella's passionate appeal has been,—

“ O, gracious duke !

Harp not on that ; nor do not banish reason
For inequality ; but let your reason serve
To make the truth appear.”

“ Inequality” could not be right : and what does the manuscript-corrector of the folio tell us is the real word that ought to be put in its place?—

“ O, gracious duke !

Harp not on that ; nor do not banish reason
For *incredulity* ;”

i. e. do not refuse to give your reason fair play, on account of the incredulity with which you listen to my complaint.

P. 93. Another word is more than plausibly substituted in the speech of the Friar, where he is giving a character of the Duke, who, he pretends, was a brother of his order. The way in which the passage is usually printed is this, and it does not seem liable to much objection ; but nevertheless we may

feel confident that there has been an error of the press in it:—

“And, on my trust, a man that never yet
Did, as he vouches, misreport your grace.”

Now, “on my trust,” that is to say, on my belief or credit, is infinitely less forcible than what is placed in the margin as the poet’s word,—

“And, on my *truth*, a man that never yet,” &c.

The Friar was of course anxious in the most emphatic way to bear testimony to the good conduct of the disguised Duke.

P. 98. This is an instance of a similar kind; but not so strong as the preceding, because the word, which the manuscript-corrector of the folio, 1632, would induce us to throw out of the text, is not very ill adapted to the place, though not so well adapted as that which he has written in the margin. The Duke, returning to the scene in his friar’s disguise, declares that the suppliants, Isabella and Mariana, have been unfairly treated by the Duke, when he referred the decision on their case to the party who was himself accused:—

“The Duke’s unjust,
Thus to retort your manifest appeal,
And put your trial in the villain’s mouth,
Which here you come to accuse.”

The manuscript-corrector informs us that “retort,” in the second line, is a misprint for *reject*, a mistake not unlikely to be made. Isabella had appealed to the Duke, and he had rejected that appeal, and left the trial to Angelo: therefore, the reading ought to be,—

“The Duke’s unjust,
Thus to *reject* your manifest appeal,” &c.

P. 100. The manuscript stage-directions in this scene are minute and numerous, the more so as the printed ones are few and unsatisfactory—by no means sufficient to regulate the acting and business of the play. Thus, whenever Isabella or Mariana are to *kneel*, or *rise*, or *unveil*, it is duly noted in the margin; and, when the Duke is to be discovered, Lucio is told to *seize on him* and to *pull off his disguise*, at which, it is added in another place, *all start and stand*, gazing upon the Duke. It is remarkable that there is no *Exeunt* at the end of the play, but the words “Curtain drawn” are appended in manu-

script, perhaps the first time they were ever applied in that way. They may be taken as proving that, in this instance at least, the characters did not go out, but that a "curtain" was "drawn" before them, in order to separate them from the audience, in the same way that in more modern times a curtain (formerly of green baize) is let down from the top of the proscenium at the conclusion of the performance. It is possible that this mode of denoting that the drama was at an end was not very uncommon at the period when the folio, 1632, was corrected; but we are not aware of the existence of any other distinct proof of the prevalence of it on our stage anterior to the Restoration.

THE
COMEDY OF ERRORS.

ACT I. SCENE I.

P. 114. The life of Ægeon being forfeit to the laws of Ephesus, by his accidental arrival there in search of his son, he relates his story to the Duke (who has just passed sentence upon him), observing, as the passage has hitherto stood,—

“ Yet that the world may witness, that my end
Was wrought by nature, not by vile offence,
I'll utter what my sorrow gives me leave.”

The manuscript-corrector of the folio, 1632, states that “nature,” in the second line, ought to be *fortune*, since Ægeon was not about to lose his life in the course of “nature,” but by having been so unlucky as to arrive in a town by the laws of which it was sacrificed: his end, therefore,—

“ Was wrought by *fortune*, not by vile offence.”

Possibly, by “nature” we might understand the natural progress of events.

P. 115. Ægeon, overtaken by a storm at sea, which threatened death to himself, his wife, and two children, says,—

“ Which though myself would gladly have embrac'd,
Yet the incessant weeping of my wife,” &c.

There seems no reason why Ægeon should “gladly have embraced” death, if he could have escaped it; and a marginal correction in the folio, 1632, shows that the word *gently* (i. e. patiently and submissively) was Shakespeare's word,—

“ Which though myself would *gently* have embrac'd.”

Six lines lower, in the same speech, "And this it was" is altered to "And *thus* it was," not necessarily, but certainly judiciously.

P. 117. The expression "of all love," indicating strength of impulse, is not unusual in Shakespeare and in other writers of his time. Ægeon consents that the twin-son and twin-servant, preserved with him, should go in search of their brothers; and in the following lines, as they appear in all copies of the play, there are, on the authority of the manuscript-corrector of the folio, 1632, two errors:—

"Whom whilst I labour'd of a love to see,
I hazarded the loss of whom I lov'd."

They ought to run,—

"Whom whilst *he* labour'd of *all* love to see,
I hazarded the loss of whom I lov'd."

It was the son who was to undertake the task of seeking his brother, although the father, having in this way "hazarded the loss of whom he loved," afterwards went in quest of his "youngest boy." In a previous line, "And by misfortune" is substituted for "That by misfortunes."

P. 118. The line, near the end of the Duke's last speech, as it appears in the folios,—

"To seek thy help by beneficial help,"

has produced several conjectures for its emendation, and among them one by the editor of the present volume, who suggested that the true reading might be,—

"To seek thy *hope* by beneficial help;"

and such is precisely the change proposed by the corrector of the folio, 1632: Ægeon was to seek what he hoped to obtain (*viz.* money to purchase his life), by the "beneficial help" of some persons in Ephesus. Four lines lower, the verse is deficient of a syllable; and, to supply it, *now* is inserted in manuscript in the margin:—

"Jailor, *now* take him to thy custody."

P. 121. Pope's emendation of "clock" for *cook* is supported by the manuscript-corrector of the folio, 1632, in the following passage:—

"Methinks, your maw, like mine, should be your *clock* :
And strike you home without a messenger :"

nevertheless, obvious as the error seems, *cook* was, we believe, printed in all editions until Pope's time, and has even been restored in our own.

ACT II. SCENE I

P. 124. By the misprint of "doubtfully" for *doubly* in two places, as pointed out by the corrector of the folio, 1632, the humour of one of Dromio's replies has been entirely lost. He has been beaten by a person he took for his master, when sent to bring him home to dinner. Luciana asks, according to the usual text, "Spake he so doubtfully, thou couldst not feel his meaning?" Here "doubtfully" ought to be *doubly*, as well as in Dromio's reply, "Nay, he struck so plainly, I could too well feel his blows; and withal so doubtfully, that I could scarce understand them." We ought here also to read, "and withal so *doubly* that I could scarce understand them;" i.e. the blows were so *doubly* powerful that Dromio could hardly stand under them.

P. 126. It is worth while to mention that the line,—

"I see, the jewel best enamelled,"

and the two next lines (the folio, 1632, omits two others in the folio, 1623) are struck out, perhaps, as unintelligible to the manuscript-corrector, he having no means of setting the corrupt passage right.

SCENE II.

P. 130. It has been thought rather a happy conjectural emendation by Pope, when he converted "trying" of the old copies into *tiring* in the following sentence, yet he was certainly mistaken:—"The one to save the money that he spends in 'tiring; the other that at dinner they should not drop in his porridge." Antipholus and Dromio of Syracuse are talking of hair, and on the advantages of baldness, and the word *trimming* was quite technical in reference to cutting and dressing the hair: it is misprinted *trying* in the old copies,

and it is clear that the letter *m* had dropped out, *trying*, or trimming, being the word intended—"to save the money that he spends in *trimming*," not in "tiring" or attiring, which has relation not to the hair merely, but to the whole apparel, whereas the hair only was under discussion. The manuscript-corrector of the folio, 1632, has done no more than place the missing letter in the margin.

P. 131. A doubt is removed by the corrector of the folio, 1632, regarding the last line of Adriana's speech,—

"I live disstain'd, thou undishonoured."

The use of the word "disstained" in this way has no example, and Theobald recommended *unstain'd*, but did not insert it in his text. It is found in manuscript, and we cannot doubt that it was the word of the poet.

P. 133. Antipholus of Syracuse, wonder-struck at the advances of Adriana, who invites him home, exclaims, according to the usual text,—

"To me she speaks; she moves me for her theme!"

"Moves" here is a misprint for *means*, and so it is marked by the corrector of the folio, 1632: "She *means* me for her theme." Three lines lower we have another mistake of the same kind, where Antipholus asks,—

"What error drives our eyes and ears amiss?"

"Drives" ought incontestably to be *draws*, as we learn on the same authority; and we may perhaps accept the old corrector's emendation of the next line but one with as little hesitation,—

"I'll entertain the *proffered* fallacy,"

for "I'll entertain the *free'd* fallacy" of the old copies. The last has generally been printed "the offer'd fallacy," without much objection. For "elvish sprites," four lines below (the folio, 1623, has no word corresponding with "elvish"), the corrector reads "elves and sprites," and he makes no change in "owls," for which Theobald needlessly, though not without plausibility, substituted *ouphes*.

ACT III. SCENE I.

P. 135. Two words, omitted in a line in a speech by Dromio of Ephesus, were supplied by the manuscript-corrector of the folio, 1632: a word is also changed for the better in the preceding line. We give the couplet as it stands with the marginal emendation:—

“If *my* skin were parchment, and the blows you gave were ink,
Your own hand-writing would tell you *for certain* what I think.”

P. 136. Another change for the better, both as regards the rhyme and the sense, is made in a speech by the same character, farther on in the scene. The common reading is,—

“If thou had'st been Dromio to-day in my place,
Thou would'st have chang'd thy face for a name, or thy name for an
ass.”

“Or thy name for *a face*” are the words inserted by the corrector of the folio, 1632, which seem more accurately to preserve the antithesis and the rhyme. On the next page, the rhyme is preserved by the alteration of “I hope” into “I *throw*,” forming a triplet, and no line having been lost, as Malone supposed.

SCENE II.

P. 140. The four first lines of this scene are thus given in the folios:—

“And may it be that you have quite forgot
A husband's office? shall, Antipholus,
Even in the spring of love thy love-springs rot!
Shall love in buildings grow so ruinate?”

Malone, for the rhyme's sake, changed “ruinate” to *ruinous*; but it appears by the manuscript-correction in the folio, 1632, that the lines ought to run as follows, and that Malone altered the wrong word:—

“And may it be, that you have quite forgot
A husband's office? *Shall unkind debate*,
Even in the spring of love, thy love-spring rot?
Shall love in building grow so ruinate?”

P. 142. The line,—

“Far more, far more to you do I decline,”

may be reconciled to sense; but the reading of the corrector

of the folio, 1632, which makes a very trifling change, seems preferable:—

“Far more, far more to you do I *incline*.”

P. 144. All that intervenes between the question of Antipholus, “What complexion is she of?” and Dromio’s observation, on the next page, “O! sir, I did not look so low,” is struck out in the corrected folio, 1632.

ACT IV. SCENE I.

P. 148. “Among my wife and *their* confederates” of the folio, 1632 (as well as that of 1623), is altered by the manuscript-corrector to “Among my wife and *these* confederates.” The common reading is “her confederates,” which may be right. In the next speech of Antipholus the corrector of the folio has added *me* in the second line, “I promis’d *me* your presence, and the chain.” In the second line of Angelo’s reply *raccat* of the folio, 1632 (“charect,” folio, 1623), is properly corrected to “carrat.”

P. 149. The change of “send *by me* some token” for “send me by some token” seems scarcely required; but it was necessary to insert *more* in Angelo’s speech lower down, “You wrong me more, sir, in denying it,” the word having been omitted in the folio, 1632.

P. 150. Angelo demanding his money for the chain of Antipholus of Ephesus, is answered in the folio, 1623, “Consent to pay thee that I never had?” *Thee* having been omitted in the folio, 1632, the corrector caused the line to run thus:—

“Consent to pay *for* that I never had?”

which is certainly more to the purpose.

SCENE II.

P. 152. Dromio arrives in great haste to obtain from his mistress and her sister the purse to pay his master’s supposed debt, and when he enters, out of breath, he exclaims, as the passage has always been printed,—

“Here, go: the desk! the purse! sweet, now make haste.”

But he would hardly address the ladies so familiarly as to call them *sweet*; and the corrector of the folio, 1632, tells us that he did not, "sweet" having been misprinted for *swift*: Dromio wishes them to use the utmost dispatch—" *swift*, now, make haste."

P. 153. A line is evidently wanting in Dromio's speech which, but for that omission, and a small word which has dropped out, is entirely in rhyme: the line ending with *steel* has no corresponding verse; but the deficiency, though apparent, has never been remarked upon. In all editions the passage has stood thus:—

"No, he's in Tartar limbo, worse than hell:
A devil in an everlasting garment bath him,
One whose hard heart is button'd up with steel,
A fiend, a fairy, pitiless and rough;
A wolf, nay, worse, a fellow all in buff."

It is thus given by the manuscript-corrector of the folio, 1632:—

"No, he's in Tartar limbo, worse than hell:
A devil in an everlasting garment hath him, *fell*;
One whose hard heart is button'd up with steel,
Who has no touch of mercy, cannot feel;
A fiend, a *fury*, pitiless, and rough;
A wolfe, nay, worse, a fellow all in buff," &c.

Theobald suggested *fury* for "fairy;" but he entertained no notion that a whole line had been lost, to say nothing of the word *fell* as the triplet-rhyme in the second line. It is not likely that any objection will be felt on account of irregularity in the measure coming as it does from Dromio, a sort of *ad libitum* versifier. On p. 154 "*any* hour in the day" is written in the margin for "an hour in the day."

SCENE III.

P. 157. Antipholus of Syracuse fancies himself surrounded by witches and sorcerers, and when the Courtesan asks him to go home with her, he exclaims, "Avoid then, fiend!" The manuscript-corrector of the folio, 1632, has it, "Avoid, *thou* fiend!" which is probably accurate, but the change is trifling.

P. 161. Two small variations are made, both in speeches by Dromio, one where, alluding to the beating he had received, he says his "bones bear witness,"—

"That since have felt the vigour of his rage."

The manuscript-corrector of the folio, 1632, here reads *rigour* for "vigour;" and lower down he makes Dromio exclaim,—

"God and the rope-maker *now* bear me witness,"

instead of merely "bear me witness," which is not in the regular measure which Dromio just here employs.

ACT V. SCENE I.

P. 164. For "good sir, draw near to me," we are told to read, as seems natural, "good sir, draw near *with* me."

P. 167. Instead of the line,—

"In company I often glanced it:"

the manuscript-corrector reads, with apparent fitness,—

"In company I often glanc'd *at* it."

In the speech of the Abbess the epithet "moody" is applied to "melancholy" in the folio, 1623, which is altered to *muddy* in the folio, 1632. The manuscript-corrector most properly restored "moody."

P. 168. The line in the Merchant's speech, as it is given in the folios,—

"The place of depth, and sorry execution,"

is amended in manuscript in the folio, 1632, to

"The place of *death*, and *solemn* execution;"

both words, as we may suppose, having been misheard by the copyist.

P. 169. Adriana, speaking of her husband, who had been seized as a madman, says,—

"Anon, I wot not by what strong escape,

He broke from those who had the guard of him."

"Strong" the corrector of the folio, 1632, converts into "strange," perhaps because all were astonished at the escape.

P. 173. Antipholus of Ephesus, describing the manner in which he had been seized, bound, and confined, observes,—

“They fell upon me, bound me, bore me thence,
And in a dark and dankish vault at home
There left me, and my man, both bound together.”

The corrector of the folio, 1632, alters it to “*They* left me,” &c., which is clearly right, though not absolutely necessary.

P. 174. Ægeon, astonished at not being recognized by Antipholus of Ephesus, exclaims, in the reading of the first and other folios,—

“O, time’s extremity !
Hast thou so crack’d and splitt’d my poor tongue ?” &c.

but we are told by the manuscript-corrector of the folio, 1632, and can well believe, that the last line ought to be,—

“Hast thou so crack’d *my voice*, *split* my poor tongue ?”

P. 176. In the line,—

“Besides her urging of her wreck at sea ;”

the pronoun “her” is altered to *his* in both instances, and very justifiably.

P. 177. All copies agree in what appears to be a decided, though a small, error in reading,—

“And thereupon these errors are arose.”

“These errors *all* arose” has been suggested as the poet’s words ; and we find *all* in the margin of the corrected folio, 1632, while “are” is erased in the text. *All* is misprinted “are” in “The Tempest,” Act I. Scene II.

P. 178. The following lines, as they are printed in the folio, 1623, have been the source of considerable cavil :

“Thirty-three years have I but gone in travail
Of you, my sons, and till this present hour
My heavy burden are delivered.”

That the above is corrupt there can be no question ; and in the folio, 1632, the printer attempted thus to amend the passage :—

“Thirty-three years have I been gone in travail
Of you, my sons, and till this present hour
My heavy burdens are delivered.”

Malone gave it thus :—

“ Twenty-five years have I but gone in travail
Of you, my sons ; until this present hour
My heavy burden not delivered.”

The manuscript-corrector of the folio, 1632, makes the slightest possible change in the second line, and at once removes the whole difficulty : he puts it,—

“ Thirty-three years have I been gone in travail
Of you, my sons, and *at* this present hour
My heavy burdens are delivered.”

The Abbess means, of course, that she was, as it were, delivered of the double burden of her twin sons *at* the hour of this discovery of them. With such an easy and clear solution of what has produced many conjectural emendations, it is needless to notice the various proposals of Theobald and others, which are all nearly equally wide of the mark.

MUCH ADO ABOUT NOTHING.

ACT I. SCENE I.

P. 188. In the stage-direction at the opening of the scene the manuscript-corrector of the folio, 1632, has expunged *Innogen, his wife*, as if the practice had not then been for her to appear before the audience in this, or in any other portion of the comedy; and it is certain that no word ever escapes from her in the dialogue. It has been supposed by some that, though merely a mute, she was seen by the spectators, but in what way she was to be known to them to be the mother of Hero, and the wife of Leonato, is not stated. Another change in the same stage-direction merits notice: it is that the word "Messenger" is converted into *Gentleman*, and the manner in which he joins in the conversation shows, that he must have been a person superior in rank to what we now understand by a messenger. Consistently with this notion, all the prefixes to what he says are altered from *Mes.* to *Gent.* In other dramas Shakespeare gives important parts to persons whom he only calls Messengers; and it requires no proof that in the reign of Elizabeth the Messengers who conveyed news to the Court from abroad were frequently officers whose services were in part rewarded by this distinction. It was in this capacity that Raleigh seems first to have attracted the favour of the Queen.

P. 195. For "he that hits me," the corrector of the folio, 1632, gives "he that *first* hits me," which supports the notion that the successful marksman was to be called Adam, as *the first man*. The allusion can hardly be to Adam Bell, because it is William of Cloudesley who, in the ballad, is

the principal archer, and who cleaves the apple on his son's head.

P. 197. There is certainly a misprint in the second line of Don Pedro's speech, where he is adverting to Claudio's reason for loving Hero:—

“What need the bridge much broader than the flood?
The fairest grant is the necessity.”

Here “grant” has little or no meaning, for Hero has not yet been even sounded upon the point; and the line ought to run in the manner in which the corrector of the folio, 1632, has left it,

“The fairest *ground* is the necessity.”

The fairest *ground* for Claudio's love was the necessity of the case, which rendered needless any “treatise.”

SCENE III.

P. 199. John the Bastard, telling Conrade of his melancholy, says “There is no measure in the occasion that breeds,” the pronoun *it* being wanting after the verb, which is found in the margin of the corrected folio, 1632. Lower, on the same page, Conrade remarks “You have of late stood out against your brother;” but they had been reconciled, and the expression ought to be, as we find it in the same authority, “You have *till* of late stood out against your brother.”

ACT II. SCENE I.

P. 202. The speech of Beatrice requires *father* in the first clause as well as in the second, but all the folios are without it: it is thus added in manuscript in the folio, 1632, “Yes faith; it is my cousin's duty to make courtesy, and say, *Father*, as it please you,” &c. It so stands in the 4to, 1600.

P. 203. The drollery of Beatrice's description of the difference between “wooing, wedding, and repenting” is much injured by the omission of a pun just at the conclusion—

"The first suit (she says) is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly, modest, as a measure, full of state and ancientry; and then comes repentance, and with his bad legs falls into the cinque-pace faster and faster, 'till he sink *a pace* into his grave." The words in Italics are left out in all the printed copies, but are added in manuscript in the margin of the folio, 1632.

P. 204. It is just worth observation that the corrector of the folio, 1632, altered *love* of the folios to "Jove" of the quarto.

P. 206. The last line of Claudio's soliloquy is redundant in measure, by the use of "therefore" instead of *then*: the corrected folio, 1632, has the line

"Which I mistrusted not. Farewell, *then*, Hero."

P. 207. In the folio, 1632, there are two decided errors of the press in Benedick's soliloquy, where "fowl" is misprinted *soul*, and "yea" *you*: both are remedied in manuscript. They do not exist in the folio, 1623.

P. 208. It was proposed by Johnson, in Benedick's long speech to the Prince against Beatrice, to read *importable*, for "impossible" (of all the printed editions) in the sense of unbearable, insupportable; and "impossible" is converted into *importable* by the corrector of the folio, 1632. Three lines lower *her* is properly inserted before "terminations;" but the change made in the next sentence of *lent* for "left" is of more consequence and quite as evidently right:—"I would not marry her (he exclaims) though she were endowed with all that Adam had *lent* him before he transgressed." Adam was endowed with every thing "*before* he transgressed" and Benedick is referring to his state of perfection. The folio, 1623, has also the blunder of "left" for *lent*.

P. 209. The folios give the latter part of the speech of Beatrice thus—"But civil, Count, civil as an orange, and something of a jealous complexion." The 4to, 1600, has "of *that* jealous complexion;" but the corrector of the folio, 1632, reads "something of *as* jealous *a* complexion," which affords exactly the same point, and seems to prove that he was not guided by the old 4to.

SCENE II.

P. 213. In Borachio's statement of the mode in which he would proceed in tainting the character of Hero, he tells John the Bastard, that if he will bring the Prince and Claudio at night, they shall hear Margaret, disguised as Hero, "term me Claudio," which must be an error, as Claudio was to be one of the spectators. For "Claudio" Theobald wished to substitute *Borachio*, in order to remove the difficulty, and the abridgment of the name of *Borachio* is inserted in the margin of the corrected folio, 1632, proving that Theobald was not mistaken.

P. 214. The word "truths" of the folios ought to be *proofs*, where Borachio says, "There shall appear such seeming *truths* of Hero's disloyalty." The corrector of the folio, 1632, has it, "There shall appear such seeming *proofs* of Hero's disloyalty," which is unquestionably what is meant.

SCENE III.

P. 215. For "orthography" of the folios, modern editors have "orthographer," and in this change they are supported by the manuscript-corrector of the folio, 1632.

Stage-directions in this scene, so necessary to the intelligibility of it, are omitted in the old printed copies. When Benedick enters, we are told in manuscript in the folio, 1632, that he has his *Boy following*; and when at the end of his speech, with the words "I will hide me in the arbour," he *withdraws*, as Malone expresses it, the corrector of the folio, 1632, has added *Retires behind the trees*. The name of "Jack Wilson" (who did not sing the song when the folio, 1632, was corrected) is struck out, and Balthazar's entrance is marked in the proper place. When Benedick afterwards comes from his ambush, nothing is said in the printed folios to indicate the fact; but *Forward*, meaning that he advanced to the front of the stage, is written in the margin of the folio, 1632. Against his speeches to himself, while he is concealed, is written *Behind*; so that we here see exactly the mode in which the rather complicated business of the scene was anciently conducted.

P. 217. The second verse of Balthazar's song is thus altered in manuscript in the folio, 1632.

"Sing no more ditties, sing no mo,
Or dumps so dull and heavy;
The *frauds* of men were ever so
Since summer first was leafy."

It seems right thus to distinguish between *ditties* and *dumps*, apparently two distinct species of composition; and the third line is evidently improved by putting "frauds" like the verb it governs in the plural: the usual mode of printing it has been,

"The *fraud* of men *was* ever so."

P. 219. The difference is not very material, but the meaning is heightened by the addition of the word *full* at the close of the speech of Leonato, "there will she set in her smock till she have writ a sheet of paper *full*." The sentence ends at "paper," excepting in the manuscript of the corrector of the folio, 1632. Lower down Claudio has been made to say, "Then, down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses;—O sweet Benedick! God give me patience." For "curses" the corrector of the folio, 1632, substitutes *cries*; and we are hardly to suppose that Beatrice utters "curses" at all, but especially at the very moment when she exclaims, "O, sweet Benedick!" and when she "prays" that God would "give her patience." For "it were an alms to hang him," put into the mouth of Don Pedro, the corrected folio has, "It were an alms *deed* to hang him," such being the usual expression.

P. 222. The force of Beatrice's speech is considerably increased by the insertion of a negative. Benedick asks Beatrice whether she takes pleasure in the message to him? and she answers, as the passage has always been printed, "Yea, just so much as you may take upon a knife's point, and choke a daw withal." The corrected folio, 1632, tells us that the pleasure to which Beatrice acknowledged was so little, that it might be taken on a knife's point "and *not* choke a daw withal:" it was not enough even to choke a daw.

ACT III. SCENE I.

P. 223. "Enter Beatrice *stealing in behind*" is the expressive stage-direction in the corrected folio, 1632, and the scene is conducted much in the same way as the preceding, in which the same trick is played upon Benedick. When Hero and Ursula are to talk *loud* in praise of Benedick, in order that Beatrice may overhear them, that word is inserted in the margin.

P. 225. Ursula asks Hero, when she is to be married, and the unintelligible answer is, "Why, every day;—to-morrow:" the correction of the folio, 1632, has made it quite clear by setting right a misprint: there Hero replies, "Why, *in a day*, —to-morrow."

P. 226. There is a curious misrepresentation of the poet's language in Beatrice's soliloquy, on coming *forward* after lying concealed in the "woodbine coverture." It begins,

"What fire is in mine ears? Can this be true?
Stand I condemn'd for pride and scorn so much?
Contempt, farewell! and, maiden pride, adieu!
No glory lives behind the back of such."

Nobody has explained what is meant by the words "behind the back of such," nor need we inquire into it, since they are merely one of the perversions arising out of the mishearing of the scribe of the copy of the play used by the printer: the real words of the fourth line appear to be

"No glory lives *but in the lack* of such;"

that is to say, no maiden can expect to triumph or glory in any love enterprise, who is afflicted with pride, scorn, and contempt: let her want, or *lack* them, and she may attain the object of her wishes. The sound of "behind the back," and of "but in the lack" is not so dissimilar, that we cannot account for the blunder, on the supposition that the copyist wrote from what was read, or possibly recited to him.

ACT IV. SCENE I.

P. 243. Pope altered Claudio's exclamation as it stands in the old copies, "Out on thee seeming!" to "Out on *thy* seeming!" The corrector of the folio, 1632, supports the change by converting "thee" into *thy*. For

"That rage in savage sensuality,"

he substitutes,

"That *range* in savage sensuality ;"

which does not seem a necessary emendation, any more than his change of "wide" into *wild* in the next line.

P. 246. Two important mistakes are made in Leonato's speech on the supposed detection of Hero : the father wishes her to die, rather than survive the imputation cast upon her, and tells her, according to the folio, 1623,

"For did I think thou would'st not quickly die,
Thought I thy spirits were stronger than thy shames,
Myself would on the reward of reproaches
Strike at thy life. Griev'd I, I had but one?
Chid I for that at frugal nature's frame?"

The folio, 1632, has *rearward* for "reward," and makes no other change ; but what appears to be the true reading? We have it among the manuscript-corrections of the second folio,

"Myself would, on the *hazard* of reproaches,
Strike at thy life ;"

or at the risk of the reproaches that would follow such a deed : and afterwards

"Griev'd I, I had but one?
Chid I for that at frugal nature's *frown*?"

that is to say, Did I complain of the *frown* of frugal nature, which forbade my having more than one daughter?

"Chid I for that a frugal nature's frame,"

puzzled the commentators, and they endeavoured to reconcile us to the word "frame" in various ways ; but they never seem to have supposed, as now appears to be the case, that "frame" had been misprinted for *frowne*.

There is a still more injurious representation of Shakespeare's language in the last line of the same speech:—

“O! she is fallen
Into a pit of ink, that the wide sea
Hath drops too few to wash her clean again,
And salt too little, which may season give
To her foul tainted flesh!”

This has been the universal reading, upon which Steevens remarks that “the same metaphor from the kitchen” occurs in “Twelfth Night.” This “metaphor from the kitchen” has entirely arisen out of the ordinary error of mistaking the *f* and the long *s*; for the correction in the margin of the folio, 1632, shows that Shakespeare had no notion of the kind, and instead of using such commonplace epithets as “foul” and “tainted,” that he employed one of his noblest compounds,—*soul-tainted*,—

“And salt too little, which may season give
To her *soul-tainted* flesh.”

P. 247. The old printer was peculiarly unfortunate in this great scene: in the third line of the Friar's speech

“And given way unto this course of fortune,”

ought to be, in allusion to the unexpected charge against Hero, which had altered Claudio's purpose,

“And given way unto this *cross* of fortune.”

But the last line is still worse, where the Friar, after maintaining, from circumstances, that Hero had been unjustly accused, says,

“Trust not my age,
My reverence, calling, nor divinity,
If this sweet lady lie not guiltless here
Under some biting error.”

The corrector of the folio, 1632, informs us that this passage should certainly run thus:—

“Trust not my age,
My *reverend* calling, nor divinity,
If this sweet lady lie not guiltless here
Under some *blighting* error.”

To show in what a brief, but still intelligible, way the corrector of the folio, 1632, made his alterations, we may

notice that, *blighting* being misprinted "biting" in the old copies, he did nothing more than add the letter *l* after the letter *b*, leaving the rest to be understood.

P. 248. Further on we meet with two other blunders of the same kind, though perhaps not of so much importance—one of them in a line which has been quoted by Steevens to justify the use of "frame" in a former passage:—

"Whose spirits toil in frame of villainies."

The manuscript-corrector of the folio, 1632, changes "frame of" to *fraud and*—

"Whose spirits toil in *fraud* and villainies,"

which seems a much more easy and warranted expression than "frame of villainies;" but in this way the commentators have sometimes vindicated one corruption by another. At the same time, it must be admitted that "in frame of villainies," may mean in the fabrication of villainies.

More doubt may be entertained as to the next, real or supposed, error of the press: it is in Leonato's indignant speech, where this couplet occurs:

"But they shall find, awak'd in such a kind,
Both strength of limb and policy of mind."

Now, independently of the consideration, which perhaps deserves little weight, that a grieved and infuriated father would not be disposed to rhyme under such circumstances, it will be observed that "find," also rhyming to "kind" and "mind," is met with in the first of the two lines:—neither is "kind" very well fitted to the place where it occurs. On the whole, we may feel willing to adopt the emendation of the corrector of the folio, 1632, when he reads,

"But they shall find, awak'd in such a *cause*,
Both strength of limb and policy of mind."

The "cause" in which his strength, and policy, were to be awaked, was, of course, that of his daughter, should it turn out that she had been traduced.

P. 249. The minuteness of the criticism of the manuscript-corrector is evinced by a mere transposition (but still tri-

flingly affecting the sense), which he makes in the Friar's speech, where he remarks,

"That what we have we prize not to the worth
Whiles we enjoy it, but being lack'd and lost,
Why, then we rack the value."

Now, as a thing would probably not be "lacked," or missed, till after it had been "lost," the corrector changed the position of the words and read "lost and lack'd," which might be the order in which they came from Shakespeare's pen.

SCENE II.

P. 252. In this comic scene, in the old copies, great confusion prevails in the prefixes of the various speeches. The names of the actors, such as Kemp, Cowley, and Andrew, are put instead of those of the characters they sustained, and the manuscript-corrector of the folio, 1632, perhaps did not think it necessary to set them right. Dispute has arisen as to the mode of dividing a part of the dialogue, obviously misprinted in other respects: in the folios it stands as follows:—

"*Const.* Come, let them be opinioned.

Sext. Let them be in the hands of Coxcomb.

Kem. Gods my life, where's the Sexton?" &c.

This has been distributed in different ways, into which it is not necessary to enter, but we will subjoin the manner in which it is corrected in manuscript in the folio, 1632:

"*Const.* Come, let them be opinioned.

Sexton. Let them be bound.

Borachio. Hands off, coxcomb."

P. 255. When Dogberry, to show his importance, says that he is "a rich fellow enough, go to; and a fellow that hath had losses," it has naturally puzzled some persons to see how his losses could tend to establish that he was rich at the time he was speaking. Here, in truth, we have another misprint: *leases* was often spelt of old—*leasses*, and this may have been the origin of the blunder; for, according to the corrector of the folio, 1632, we ought to read, "a rich fellow enough, go to; and a fellow that hath had *leases*." To have been the owner of leases might very well prove that Dogberry was "a rich fellow enough."

ACT V. SCENE I.

P. 256. The defective line,

“ And bid him speak of patience,”

Ritson, who had no very good ear, but who was nevertheless right in this instance, recommends should be thus printed:—

“ And bid him speak *to me* of patience.”

The addition is obvious enough, and it is made by the corrector of the folio, 1632.

Few passages have produced more contention and doubt than this line, as it is given in the first and other folios,

“ And sorrow, wag ! cry hem, when he should groan.”

Leonato is telling his brother, that his grief is beyond all example, and that he can never be comforted, until he shall meet with a man, suffering under equal calamities, who can defy his misfortunes,

“ If such a one will smile, and stroke his beard ;
And sorrow, wag ! cry hem, when he should groan,” &c.

The corrector of the folio, 1632, shows that, “And sorrow, wag,” was a misprint for “Call sorrow joy,” so that he reads,—

“ If such a one will smile, and stroke his beard ;
Call sorrow joy ; cry hem, when he should groan ;
Patch grief with proverbs ; make misfortune drunk
With candle-wasters ; bring him *you* to me,
And I of him will gather patience.”

This seems to be as good a solution as we are likely to obtain : the difficulty is to account for the misprint.

P. 261. Boiled calf’s head and capers was formerly not an unusual dish ; and when Claudio tells Don Pedro, that Benedick hath “bid him to a calf’s head and a capon,” the corrector of the folio, 1632, marks it as an error of the press, and alters it to “calf’s head and capers.” Claudio means to joke upon the challenge that he had received.

P 262. For the scriptural allusion, in the words “God saw him, when he was hid in the garden,” the corrector puts it as a question, “Who saw him, when he was hid in the garden ?” It seems likely that the speech was so amended, in conse-

quence of the increased prevalence of puritanism soon after the date when the folio, 1632, was published. Other changes of the same kind, and, perhaps, for the same reason are made elsewhere.

P. 265. According to the folio, 1623, Leonato says to Claudio,—

“ I cannot bid you bid my daughter live.”

The folio, 1632, in its uncorrected state, gives it,—

“ I cannot bid your daughter live;”

and the manuscript-corrector of that impression tells us that the line should be,—

“ I cannot bid you *cause my* daughter live.”

It is impossible now to know from what source this euphonic emendation was derived.

SCENE III.

P. 271. The following is the “Song” as it is found corrected in the folio, 1632 :—

“ Pardon, goddess of the night,
Those that slew thy virgin *bright*,
For the which, with songs of woe,
Round about her tomb *we go*.

Midnight, assist our moan; help us to sigh and groan

Heavily, heavily,
Graves yawn and yield your dead
Till death be uttered,

Heavily, heavily.”

Thus we see *virgin bright* for “virgin knight;” *we go* for “they go;” and *Heavily, heavily*, in the last instance, for “Heavenly, heavenly.” There was a well-known tune of “Heavily, heavily,” and probably the above was sung to it. (See British Bibliographer, ii. 560.) It will be remarked that the rest of this scene is in rhyme, with the exception of these two lines :—

“ Thanks to you all, and leave us : fare you well.
Good morrow, masters : each his several way.”

Probably this couplet also rhymed as the play was originally written, and the corrector of the folio, 1632, shows how slight a change was necessary to restore the jingle,—

“ Good morrow, masters : each his way *can tell*.”

SCENE IV.

P. 272. Leonato desires his daughter, his niece, and Ursula to withdraw, and to return to the scene "masked." Such was, no doubt, the course when this comedy was originally produced, about the year 1599; but it should seem that in the time of the corrector of the folio, 1632, it was the practice for the ladies to enter *veiled*, when Claudio was expecting to be married to the niece, and not to the daughter of Leonato. Therefore, when Antonio enters with the ladies (p. 274), we are told, in a manuscript stage-direction, that they are *veiled*; and when Hero, and subsequently Beatrice, discover themselves, *unveil* is in both instances written in the margin. In the interval between the first acting of "Much Ado about Nothing," and the reprinting of it in the folio, 1632, the fashion of wearing masks had perhaps declined among ladies, and for that reason *veils* may have been substituted for masks in the performance.

P. 274. When Hero unveils, Claudio can hardly believe his eyes, but the lady re-assures him by saying, according to the folios,—

"One Hero died, but I do live;"

which is a defective verse, and the quarto, 1600, has the line thus:—

"One Hero died *defild*, but I do live."

Now, it is most unlikely that Hero should herself tell Claudio that she had been "defiled," and the word supplied by the corrector of the folio, 1632, seems on all accounts much preferable:—

"One Hero died *belied*, but I do live."

Here we see the lady naturally denying her guilt, and attributing her death to the slander thrown upon her. Shakespeare's word must have been *belied*, and the mishearing of it may have led to the insertion of "defiled" in the 4to, 1600. The editor of the folio, 1623, perhaps purposely omitted *defiled* on account of its unfitness.

P. 275. Sir Thomas Hanmer conjecturally added *for* in the subsequent line to the improvement of the metre,—

"Have been deceived; *for* they swore you did."

The corrector of the folio, 1632, takes precisely the same course, and in the few succeeding lines makes changes clearly recommended by the greater accuracy of the verse and language, and, at least, some of which had been proposed by the Oxford editor. We transcribe them as they stand in manuscript, but it is not necessary to accompany them by the text as ordinarily represented, and we have printed the added or altered words in italics :—

Bene. Why then your uncle, and the prince, and Claudio
Have been deceived ; *for they swore* you did.

Beat. Do not you love me ?

Bene. Troth, no more than reason.

Beat. Why then, my cousin Margaret and Ursula
Are much deceived, *for they swore* you did.

Bene. They swore *that* you were almost sick for me.

Beat. They swore *that* you were well nigh dead for me.

Bene. *It is* no matter.—Then, you do not love me.

Beat. No truly, but in friendly recompence."

Here the halting measure of the lines, as contained in all the folios is set right, and the effect of the retorts much increased by the adoption by each party of the same forms of expression.

P. 276. The old editions assign "Peace! I will stop your mouth" to Leonato; but most modern editors, following the example of Theobald, have transferred it to Benedick. So does the corrector of the folio, 1632.

After the word "Dance," at the very conclusion of the play, the manuscript-corrector has added *of all the actors*, to show that every person on the stage joined in it. Perhaps it might have been guessed from what is said, without this information, which may have been meant for the persons engaged in the performance.

LOVE'S LABOUR'S LOST.

ACT I. SCENE I

P. 285. Theobald judiciously proposed to alter the line,—

“ When I to fast expressly am forbid,”

as follows:—

“ When I to *feast* expressly am forbid.”

The same change was made in manuscript by the corrector of the folio, 1632. Lower down, that edition has,—



“ Light, seeking light, doth light beguile;”

evidently defective in sense and measure, and the corrector, by inserting “of light” in the margin, makes the passage run as in the folio, 1623,—

“ Light, seeking light, doth light *of light* beguile;”

which of course is the true reading.

P. 287. The folio, 1623, presents us with this passage:—

“ So you to study now it is too late,
That were to climb o'er the house to unlock the gate.”

This text the folio, 1632, adopted, excepting that it has *unlock* for “to unlock.” The quarto, 1598, had previously printed the couplet thus:—

“ So you to study now it is too late,
Climb o'er the house to unlock the little gate.”

Finally, we present it as it appears in the folio, 1632, corrected in manuscript, which seems preferable to the other authorities:—

"So you, *by* study now it is too late,
Climb o'er the house-top to unlock the gate."

Five lines lower we meet in the folio, 1623, with,—

"Yet, confident, I'll keep what I have sworn ;"

which is exactly copied from the quarto, 1598. The editor of the folio, 1632, seeing that a rhyme was intended, printed the line,—

"Yet confident I'll keep what I have *swore* ;"

but the manuscript-corrector of that impression gives us what Shakespeare wrote, which preserves the rhyme, and at the same time avoids the vulgarity :—

"Yet confident I'll keep *to* what I swore."

We come to a more important emendation lower down, where Biron reads the decree "that no woman shall come within a mile" of the court, "on pain of losing her tongue." This Longaville declares, according to all editions, to be

"A dangerous law against gentility ;"

the corrector of the folio, 1632, tells us to read,—

"A dangerous law against *garrulity*."

The two words were easily confounded, but the latter certainly affords the clearer, the stronger, and the more humorous meaning.

On the next page, *rather* is put in the place of "hither," and the rhyme shows it to be right.

P. 288. All the folios have,—

"If I break faith, this word shall break for me ;"

which must be wrong, and *speak* has usually been placed instead of "break" in the second instance ; but the corrector of the folio, 1632, informs us that the true word is *plead* :—

"If I break faith, this word shall *plead* for me."

P. 289. The King describes Armado as

"A refined traveller of Spain,
A man in all the world's new fashion planted."

The folio, 1632, has it thus :—

"A man in all the world new fashion planted."

G

Planted yields but a poor sense, and not a very good rhyme, and the manuscript-corrector of that edition reads,—

“A man in all the *world-new* fashions *flaunted*.”

That is, a man *flaunted*, or decked out, in all the world-new fashions. Shakespeare elsewhere uses the substantive, “*flaunts*,” but not the verb.

P. 290. Theobald congratulated himself on the change of “heaven” to *having* in this passage, “A high hope for a low heaven: God grant us patience!” He was most likely wrong. The subject of conversation is “a letter from the magnificent Armado” just brought in by Costard, upon which Biron observes, “How low soever the matter, I hope in God for high words.” Longaville’s reply has reference to these “high words,” and the corrector of the folio, 1632, says that we ought to erase “heaven” for *hearing*:—

“A high hope for a low *hearing*: God grant us *patience*!”

What Biron adds seems consequent upon it, when he asks whether the patience prayed for is to be granted, “to hear, or to forbear *hearing*.” Four lines below, the manuscript-corrector has altered “clime in the merriness” of the old copies, to “*chime in* in the merriness,” in allusion to the laughable contents expected in Armado’s letter, “in the merriness” of which the King and his companions hope to “chime in,” or participate.

P. 291. The words of Armado’s letter, “that shallow vassal,” appear always to have been misprinted, and the context, as well as the manuscript-corrector of the folio, 1632, require us to alter it to “that shallow *vessel*.” The connecting words are “that unlettered, small-knowing soul, that shallow *vessel*, which, as I remember, hight Costard,” &c.

P. 293. “Sirrah, come on,” has uniformly been assigned to Biron; but it seems more properly to belong to the Constable, who had Costard in custody, and to him it is given by the corrector of the folio, 1632. He also, five lines below, inserts *thee* in the proverbial sentence, “Set *thee* down, sorrow,” as it stands in the quarto, 1598, and as it occurs again, Act IV. Scene III. p. 331, where Biron exclaims, “Well, set *thee* down, sorrow!” The same proverb was most likely quoted in the same words in both places.

SCENE II.

P. 296. When Moth apostrophises, "My father's wit, and my mother's tongue, assist me!" Armado, in foolish admiration, breaks out, "Sweet invocation of a child! most pretty and most pathological!" Thus it is given in all editions; but the old corrector changes "pathetical" into *poetical*, in reference to the boy's poetical "invocation." Yet he allows "pathetical" to remain in the text in Act IV. Scene I. (p. 324), where Costard terms Moth "a most pathological nit." The word occurs in "As you like it," Act IV. Scene II. (p. 77), where Rosalind tells Orlando that if he "come one minute behind his hour," she will consider him a "most pathological break-promise;" but there no reason existed for making any correction.

P. 299. When Armado, relinquishing arms for love, exclaims, "Adieu, valour! rust, rapier! be still, drum! for your manager is in love," nobody has made a note upon the uncouth word "manager" so applied. The corrector of the folio, 1632, shows it to have been an error of the printer, or of the scribe, for a much more appropriate and expressive term, which, perhaps, they did not understand, *armiger*—"Adieu, valour! rust, rapier! be still, drum, for your *armiger* is in love." This emendation is followed by another, two lines lower, where the old copies have "Assist me, some extemporal god of rhyme, for, I am sure, I shall turn sonnet." For *sonnet*, which, so used, is little better than nonsense, the proposed reading is *sonnet-maker*, as ballad-maker, song-maker, &c., "for, I am sure, I shall turn *sonnet-maker*." The usual word has been *sonneteer*, which would answer the purpose, if it were in use at the time. The form of the word at that date, and earlier, would rather have been *sonnetter*, like *engineer*, *mutiner*, &c.

ACT II. SCENE I.

P. 300. Steevens has appended a note to the line,—

"Now, madam, summon up your dearest spirits,"

in which he observes, that "*dear*, in our author's lan-

guage, has many shades of meaning: in the present instance and the next, it appears to signify, best, most powerful." The fact is (if we may trust the corrector of the folio, 1632) that "dearest" was a misprint for *clearest*; and it is easy to see how *cl* might be mistaken for *d*. He gives the line:—

"Now, madam, summon up your *clearest* spirits;"

that is, her brightest and purest spirits, that the Princess might adequately discharge the important embassy entrusted to her by her father.

P. 806. All the folios have a decided corruption in the line,—

"Though so denied farther harbour in my house,"

which has commonly been printed with *fair* for "farther." This may be right, but the manuscript-corrector inserts perhaps a better word in his margin:—

"Though so denied *free* harbour in my house:"

alluding to the refusal to the Princess of the unrestrained rights of hospitality in the palace.

P. 306. In the short snip-snap dialogue between Rosaline and Biron, the prefixes to the speeches of the latter are always wrong, as if Boyet had been engaged with the lady in the wit-contest. The corrector of the folio, 1632, puts them right, in consistency with the quarto, 1598.

ACT III. SCENE I.

P. 309. In the folios this Act commences thus:—

"Enter *Braggart and Boy*."

SONG.

Brag. Warble, child: make passionate my sense of hearing.

Boy. Concolinel.

Brag. Sweet air! Go, tenderness of years," &c.

Hence we may gather that the scene opens while the Boy is singing, and that Armado (called *Braggart*), delighted with the music, requires more, upon which the boy commences an Italian song, the first words of which are *Con Colinel*. The

manuscript-corrector of the folio, 1632, inserts the first words both of the English and of the Italian song, *See my love*, being the first, and *Amato* (which he spells *armato*) *bene*, the second. This circumstance may lead to the detection of them in some of our ancient collections of musical airs. Possibly, if not probably, *Con Colinel* was not the same as what in manuscript is called *Amato bene*, and it may, in the time of the corrector, have been substituted, the air of *Con Colinel* having gone out of fashion. Any scrap of information regarding the songs written or introduced by Shakespeare is highly interesting.

P. 310. After the Page's dissertation on the mode of "betraying nice wenches," Armado asks,—

"How hast thou purchas'd this experience?"

and the answer is, as it stands printed in the old copies,—

"By my penne of observation."

Sir Thomas Hanmer altered "penne" to *penny*, and Farmer and Ritson say that it alludes to a tract called "The Pennyworth of Wit." The manuscript-corrector entertained an entirely different notion: he tells us, as seems not at all unlikely, that *paine* (so spelt of old) was misprinted "penne;" and this is the more probable, because the letter *y* at the end of *penny* would hardly have been converted into *e*. The true answer would therefore appear to be, when Armado inquires how the Boy had procured his knowledge?—

"By my *pain* of observation,"

or by the pains he had taken in observing the characters of men and women. What most militates against this alteration is the figurative use of the word "purchased," for obtained, by Armado.

P. 311. For "a message well sympathised" we ought unquestionably to substitute "a *messenger* well sympathised." Costard was to be the *messenger*, not the message. "Message" is altered to "messenger" in the margin of the corrected folio, 1632.

P. 312. There are two emendations in Armado's short soliloquy, after his Page has gone out to fetch Costard, one of

them denoting a strange corruption which has crept into the text from the earliest date, and in all impressions. The lines have been universally printed as follows:—

“A most acute juvenal; voluble and free of grace!
By thy favour, sweet welkin, I must sigh in thy face:
Most rude melancholy, valour gives thee place.”

In the corrected folio, 1632, they are made to run:—

“A most acute juvenal; voluble and *fair* of grace!
By thy favour, sweet welkin, I must sigh in thy face:
Moist-eyed melancholy, valour gives thee place.”

“Fair of grace” is good-looking, whereas “*free* of grace” means little more than had been already said by the epithet voluble. “Most rude melancholy” has no particular appropriateness, whereas “*moist-eyed* melancholy” is peculiarly accordant with the sighs Armado breathes, with due apology, in the face of the “sweet welkin.”

It may be enough to say with reference to Costard's speech, a few lines below, that the manuscript-corrector completely justifies Tyrwhitt's emendation “no salve in *them all*.”

P. 313. The last line of the Page's *Lenvoy* is this in the manuscript-corrected folio, 1632:—

“Staying the odds by *making* four,”

instead of “adding four:” to add four would not have “stayed the odds.” The next line is thus divided between Armado and the Page in the corrected folio, whereas in all editions it is made to belong to the Page only:—

“*Arm.* A good *Lenvoy*!
Page. Ending in goose, would you desire more?”

This change gives greater pungency to the dialogue, and makes Armado's position more ridiculous.

P. 314. A point has been wholly lost by the omission of a word supplied by the manuscript-corrector. The ordinary, indeed the only, text has been this:—

“*Armado.* Sirrah Costard, I will enfranchise thee.
Costard. O! marry me to one Frances?” &c.

This is unintelligible; for how could Costard imagine that Armado meant “to marry him to one Frances” or to any

body else by merely saying to him, "I will enfranchise thee?"
What Armado says is,—

"Sirrah Costard, *marry*, I will enfranchise thee;"

to which Costard's blundering answer applies naturally enough, "O! marry me to one Frances?" &c. Just afterwards, for the incomplete expression of Armado, "I will give thee thy liberty, set thee from durance," the manuscript-corrector gives "set thee *free* from durance," the omission by the printer having been caused, no doubt, by the words "thee" and "free" following each other immediately.

P. 317. What has usually been printed,—

"A whitely wanton with a velvet brow,"

the manuscript-corrector of the folio, 1632, converts into "a *witty* wanton," the true word, in reference to Rosaline's talents, and certainly not to her complexion, which we are over and over again told is dark. The word is *whitly* in the old copies, and is a mere error of the press. We must therefore certainly read,—

"A *witty* wanton with a velvet brow."

ACT IV. SCENE I.

P. 319. The Princess good-humouredly rebukes the Forrester for flattering her, and exclaims,—

"O, heresy in fair, fit for these days!

A giving hand, though foul, shall have fair praise."

The corrector of the folio, 1632, has it,—

"O, heresy in *faith*, fit for these days!"

which is probably right, although Shakespeare, like many other poets of his time, uses "fair" for *fairness* or *beauty*.

P. 324. Costard speaks a soliloquy in rhyme at the close of this scene, one line in which is wanting, as is evident from the corresponding line, and from the insertion of the addition, though in a wrong place, by the corrector of the folio, 1632. He perhaps intended to write it in the blank space nearest

to where it ought to come in, but he has written it in another blank space above it, and has drawn a mark with his pen to the spot where it is wanted. The whole passage is this, and the line in manuscript we have printed in italics:—

“ Armado o’ the one side,—O, a most dainty man !
 To see him walk before a lady, and to bear her fan !
 To see him kiss his hand ! and how most sweetly a’ will swear !
Looking babies in her eyes, his passion to declare ;
 And his page o’ t’ other side, that handful of *small* wit !
 Ah heavens, it is a most pathetic nit !”

Besides the entire line, which escaped the printer or the copyist of the drama, the word *small* was also left out.

SCENE II.

P. 324. The manuscript-corrector of the folio, 1632, has made Act IV. commence with this scene ; but improperly, because Holofernes, Sir Nathaniel, and Dull enter on the *exit* of Costard, so that there is, in fact, no change of place, which usually constitutes the division.

P. 325. Part of Sir Nathaniel’s speech is in rhyme, and part in prose, and there can be little doubt that the whole of it was originally in irregular jingling verse : the corrector of the folio, 1632, shows that some words, necessary to it, had been lost, though he evidently does not supply all that is wanting. Sir Nathaniel’s first line rhymes to what Holofernes had said,—

“ O, thou monster ignorance, how deformed dost thou look !
Nath. Sir, he hath never fed of the dainties that are bred in a book.
 He hath not eat paper, as it were, he hath not drunk ink :
 His intellect is not replenish’d ; he is only an animal, *not to think ;*
 Only sensible in the duller parts, and such barren plants
 Are set before us that we thankful should be,
 Which we, *having* taste and feeling, are for those parts that do
 fructify in us more than he :
 For as it would ill become me to be vain, indiscreet, or a fool,
 So were a patch set on learning, to *set* him in a school,” &c.

It is not possible to put the whole right, but the old corrector’s contributions towards the original text are printed above in italics : how it happened that he could add so much, and not be able to furnish the rest, is a point we do

not pretend to explain. The sense is a little obscure ; and as far as jingle is concerned, the line ending with "plants" has nothing to rhyme with it.

P. 329. The characters of Holofernes (usually called the *Pedant* in the old prefixes) and of Sir Nathaniel are much confused in this scene ; it may be sufficient to state that the speech "Here are only numbers ratified," &c., is given to Holofernes ; but Theobald's apparently excellent change of *imitari* for "imitary" of the old copies is not countenanced by the corrector of the folio, 1632, who, instead of "imitary is nothing," reads, "*imitating* is nothing," meaning that there is no merit in mere imitation. For "tired horse" he reads "*trained horse*," which affords a clearer and less dubitable meaning.

SCENE III.

P. 331. The stage-directions in this scene, inserted in manuscript in the folio, 1632, are extremely minute, and the King cannot enter with "Ay me!" but we are informed in the margin that *he sighs*. When, at this juncture, Biron conceals himself, the printed stage-direction is only *He stands aside*, but that is obliterated, and *He gets him in a tree* is put in its place in manuscript. When, too, Biron interposes some remark to himself, it is added that he is *in the tree*, and when he descends to detect his companions, *Come down* is inscribed in the margin. As each character retires or advances on the stage, information of it is duly given, so that the whole business and conduct of the scene are clearly explained.

P. 332. Two transpositions, one of them of some moment, are pointed out by the manuscript-corrector: the first occurs in the fourth line, where "night of dew" (strangely justified by Steevens) is altered to *dew of night*: the second instance is only *thou dost* for "dost thou," in the fifteenth line of the King's sonnet.

P. 333. A question has been agitated, whether, when Biron says, *aside*, in the old copies,—

"O! rhymes are guards on wanton Cupid's hose;
Disfigure not his shop,"

we ought to read *shape* or *slop*. Theobald was in favour of *slop*, and his conjecture is confirmed by the corrector of the folio, 1632, who erases the *h* in the text, and inserts *l*.

P. 334. The old reading of quarto and folios,—

“By earth, she is not corporal: there you lie,”

has also created dispute. Malone and other modern editors have usually adopted Theobald's alteration, “By earth, she is *but* corporal.” The corrector of the folio, 1632, substitutes *most* for *not*, “By earth she is *most* corporal,” which affords a still stronger contradiction to Dumaine.

P. 336. Steevens contended that the line in Dumaine's “Sonnet,”—

“Thou for whom Jove would swear,”

was defective, and wished to read, with Pope,—

“Thou for whom *ev'n* Jove would swear;”

while Malone hibernically insisted that “swear” was to be read as a dissyllable. The corrector of the folio, 1632, treats the line as if it wanted a syllable, and gives it,—

“Thou for whom *great* Jove would swear,”

the word *great* having dropped out in the press. After Dumaine has read his poem, he says, in all editions,—

“This will I send, and something else more plain,
That shall express my true love's fasting pain.”

Here we see nearly the same error pointed out by the old corrector, which we also find set right in “Hamlet” (Vol. vii. p. 222), “fasting” for *lasting*, although Johnson thought that “fasting” might here be taken as longing, hungry.

P. 338. When Jaquenetta and the Clown enter with Biron's letter, the King, according to all copies of the play, asks them,—

“What present hast thou there?”

when he had no reason whatever to think that they had brought any “present.” The mistake has been the printing of “present” for *peasant*,

“What, *peasant*, hast thou there?”

Costard was a clown or *peasant*, and is so addressed by the King. The manuscript-corrector of the folio, 1632, points out the blunder.

P. 341. Biron having pronounced a eulogium upon the dark complexion of Rosaline, is laughed at by the King and his other companions:—

“O, paradox! Black is the badge of hell,
The hue of dungeons and the school of night.”

This, the reading of the old copies, is evidently nonsense, and the corrected folio, 1632, contains the last line in this form:—

“The hue of dungeons and the *shade* of night,”

which is possibly the true reading, and not “*scowl* of night,” which has been generally adopted.

P. 342. Nobody has suspected a misprint where one certainly occurs: it is in the passage,—

“For where is any author in the world
Teaches such beauty as a woman's eye?”

The misprint is in the word “beauty,” which incontestably should be *learning*,

“Teaches such *learning* as a woman's eye?”

and it stands thus corrected in the folio, 1632. The whole tenor of Biron's argument proves that the change is necessary, for he proceeds:—

“Learning is but an adjunct to ourself,
And where we are our learning likewise is:
Then, when ourselves we see in ladies' eyes,
Do we not likewise see our learning there?”

The hemistich, “With ourselves,” which in the quarto, 1598, and in the folio, 1623, precedes the last line, is omitted in the folio, 1632, and is not restored in manuscript, so that we are better warranted in treating it as an accidental and unnecessary interpolation.

P. 344. The line, as it has always stood,—

“And plant in tyrants mild humility,”

according to the evidence of the old corrector should be,—

“And plant in tyrants mild *humanity* ;”

an evident improvement, since tyrants are void rather of *humanity* than of “humility,” and the preceding line tends to show that the correction must be right. The next five lines are crossed out in the folio, 1632, three of them being nearly a repetition of what Biron had said in a previous part of his harangue to prove that oath-breach was lawful.

ACT V. SCENE I.

P. 346. Theobald's conjecture that “infamie” of the old copies, near the close of the speech of Holofernes, ought to be *insanie*, is warranted by the corrector of the folio, 1632, excepting that he gives it in Latin, *insania* ; but he adds to it a farther emendation, which clears the passage still more: he gives it—“This is abominable, which we would call abominable: it insinuateth *one* of *insania*.” Thus *one* is substituted for *me*, which Farmer wished to change to *men* ; while the blunder of “infamie” for *insania* was the result of the common mistake of reading *f* for the long *s*.

P. 348. Armado asks Holofernes, “Do you not educate youth at the charge-house on the top of the mountain?” Steevens tells us that he “supposes the ‘charge-house’ means the free-school ;” but neither he nor any other person has adduced a single instance to show that “charge-house” and *free-school* were synonymous. It appears that it was only a misprint for “*large* house,” for so the corrector of the folio, 1632, treats it.

SCENE II.

P. 350. To the stage-direction, “Enter Princess and Ladies,” the corrector of the folio, 1632, has added, *with presents*, in order to show that the performers displayed to the audience the various gifts they had accepted from the King and his companions.

P. 351. When Rosaline says that she also has received

laudatory verses, she is laughed at, and Katharine taunts her with being

“Fair as a text B in a copy-book;”

but there seems no reason to choosing the letter B; and the corrector, in reference to the first letter in Rosaline's name, alters it to,—

“Fair as a text R in a copy-book.”

The next four lines are erased, probably because they were not intelligible, or were inapplicable.

P. 352. The commentators have been puzzled by the following line in the folio, 1623, which is repeated in the other folios:—

“So pertaunt like would I o'ersway his state.”

They at length agreed that it should be read “portent-like,” excepting Douce, who, somewhat at random, suggests *scoffingly*. It turns out that the disputed word (obviously not understood by any old editor or printer) is purely an error of the press. Rosaline thus alludes to the absolute power she would exercise over Biron, were she sure that he was unalterably attached to her:—

“How would I make him fawn, and beg, and seek,
And wait the season, and observe the times,
And spend his prodigal wits in bootless rhymes,
And shape his service wholly to my behests,
And make him proud to make me proud with jests!
So *potently* would I o'ersway his state,
That he should be my fool, and I his fate.”

The use of *potently* here can require no explanation; and it was probably the word of the poet, and for this reason it is placed in the margin of the corrected folio, 1632. “Portent-like” is, however, not to be rejected without consideration.

P. 353. Boyet brings word of the intended attack upon the Princess and her Ladies by the King and his Lords:—

“Arm, wenches, arm! encounters mounted are.”

But it is not “encounters,” but *encounterers* that are “mounted,” and so the old corrector notes. Again, six lines lower, the Princess, in all ordinary editions, is made to ask,—

"What are they
That charge their breath against us?"

"To charge their breath" is nonsense, and the corrector alters it, most naturally, to,—

"What are they
That charge *the breach* against us?"

The Princess carrying on the joke of supposing that she and her Ladies are in a state of siege.

P. 354. We do not feel so confident respecting the next emendation, at the end of Boyet's long account of the project he had overheard, the concoction of which had given such delight to the King and his merry companions: in fact they had laughed at it until they cried;—

"That in this spleen ridiculous appears,
To check their folly, passion's solemn tears."

"Solemn tears" may possibly be right; but we do not think it is, because the corrector of the folio, 1632, erases the word, and substitutes another in the margin, which certainly better answers the purpose:—

"To check their folly, passion's *sudden* tears."

That is to say, they laughed until they suddenly burst out crying, and thus checked their folly. We are to recollect that, as the old spelling of "sudden" was usually *sodaine*, the mistake would be easily made.

Five lines lower we arrive at a change which can hardly be doubted, and again rendered necessary by the blunder of *f* for long *s*. Boyet says that the King and his Lords will come to court the Ladies as Muscovites, and the invariable text has been,—

"And every one his love-feat will advance
Unto his several mistress."

"Love-feat" could not be Shakespeare's word, and as amended by the corrector of the folio, 1632, the line reads thus unobjectionably:—

"And every one his love-*suit* will advance
Unto his several mistress."

The fitness of the alteration seems almost self-evident.

P. 360. The King and his Lords are so derided, jeered, and flouted by the Princess and her Ladies, that they are compelled to make a precipitate retreat, Biron having ad-

mitted that they had all been "dry-beaten with pure scoff." As soon as they are gone, the triumphant party burst out in expressions of joy and ridicule, and, among others, the Princess exclaims, as the line has always been printed,—

"O, poverty in wit, kingly poor flout!"

Of which readers have been left to make what sense they could. The old corrector clearly saw no sense in it, and has furnished us with other words, so well qualified for the place, that we cannot hesitate to approve of them. The enemy had been utterly routed and destroyed, and the Princess, in the excess of her delight, breaks out,—

"O, poverty in wit! *kill'd by pure flout!*"

meaning, of course, in consistency with what Biron had said of "pure scoff," that the King and his companions, disguised as Muscovites, had been driven from the field by the mere mockery of the Ladies.

P. 364. The parenthesis ("to the manner of the days") is made ("to the manner of *these* days"), and it certainly runs more easily and naturally.

P. 375. In the old editions, Costard makes his *exit* after the speech of the King, "Stand aside, good Pompey," and, according to the corrector of the folio, 1632, he enters again after Armado has delivered the words, "This Hector far surmounted Hannibal," the manuscript stage-direction being, *Enter Costard in haste and unarmed*: he is suddenly to bring word to Armado respecting the pregnancy of Jaquenetta, and afterwards to engage in his shirt in a conflict with the Spaniard, who turns out to be shirtless. Such was, doubtless, the manner in which this portion of the comedy was originally conducted, notwithstanding modern editors have needlessly and clumsily inserted a stage-direction, *Biron whispers Costard*, as if the latter had never left the scene. He had quitted it to disarm from his part of Pompey, and to convey the fearful tidings regarding Jaquenetta.

P. 377. The emendation proposed by Theobald,—

"A heavy heart bears not a *nimble* tongue,"

instead of "an humble tongue" of the old impressions, is warranted by good sense, and by the change introduced by

the corrector of the folio, 1632; but three lines lower, we come to a passage hitherto passed over, but which evidently requires the emendation which it has received from the same authority. The lines are commonly printed,—

“The extreme parts of time extremely form
All causes to the purpose of his speed.”

The passage is corrupt, and the manuscript alteration made in the folio, 1632, thus sets it right, and renders the sense distinct: the Princess is on the point of hastily quitting Navarre on the news of the death of her father, and the King observes,—

“The extreme *parting* time *expressly* forms
All causes to the purpose of his speed.”

Another error occurs in the answer of the Princess to the request of the King, that she would not forget his love-suit: the reading has been,—

“I understand you not: my griefs are double.”

She did not understand him, because her sorrows had deadened her faculties, and the line, as we find from the manuscript-correction in the folio, 1632, ought to be,—

“I understand you not: my griefs are *dull*,”

the copyist mishearing “double” for *dull*. Biron then takes up the subject, and when, among other things, he says,—

“As love is full of unbefitting strains,
As wanton as a child,”

we ought to read *strangeness* for “strains,” which is quite consistent with what he adds just afterwards when he tells us that love is

“Full of *strange* shapes, of habits, and of forms;”

instead of “straying shapes,” as it is misprinted in the folios: both these words are altered by the old corrector. Malone has “*strange* shapes,” but not *strangeness* for “strains.”

P. 378. It seems clear that Biron meant to conclude his address in rhyme, but it closes thus in all editions of the play:—

“We to ourselves prove false,
By being once false for ever to be true
To those that make us both,—fair ladies, you:
And even that falsehood, in itself a sin,
Thus purifies itself, and turns to grace.”

Read, with the corrector of the folio, 1632, and the sense is precisely the same, while the rhyme is restored,—

“ And even that falsehood, in itself *so base*,
Thus purifies itself, and turns to grace.”

P. 379. The six lines in all the old copies, which read only like an abridgment of the penance imposed afterwards by Rosaline on Biron, are expunged by the corrector of the folio, 1632, as a needless and injurious reduplication.

P. 380. Rosaline tells Biron that he is

“ Full of comparisons and wounding flouts,
Which you on all estates will execute.”

“ Will *exercise*” is the plausible, but still questionable, manuscript-correction in the folio, 1632.

P. 381. There can, we apprehend, be no doubt that, instead of the following,—

“ Then, if sickly ears,
Deaf'd with the clamours of their own dear groans,
Will hear your idle scorns, continue then,
And I will have you and that fault withal,”

we ought, with the old corrector, to read,—

“ Then, if sickly ears,
Deaf'd with the clamours of their own *dire* groans,
Will hear your idle scorns, continue *them*,
And I will have you and that fault withal;
But if they will not, throw away that spirit,” &c.

Dire for “dear” and *them* for “then” are slight changes, but editors have hitherto been unwilling to make them in the face of the old impressions.

A

MIDSUMMER NIGHT'S DREAM.

ACT I. SCENE I

P. 391. Rowe was the first editor who changed the old reading,—

“ And then the moon, like to a silver bow,
Now bent in heaven,”

to “*new bent in heaven* ;” but the corrector of the folio, 1632, was of the same opinion as Rowe, although it is in vain to inquire whence he derived his knowledge.

P. 392. By a very trifling emendation he makes Theseus end his speech with a couplet, which seems so naturally led to, that it is a wonder the alteration should never before have suggested itself:—

“ But I will wed thee in another key,
With pomp, with triumph, and with revellry,”

the common reading being “with revelling.”

The old corrector also renders it quite clear that “Stand forth, Demetrius,” and “Stand forth, Lysander,” lower down in the same page, are parts of the speech of Egeus, and not mere stage-directions, as they are printed in the ancient editions in quarto and folio. The corrector placed *carets* where the words ought to come in, and drew a line from the *carets* to the words, adding in the margin directions for the performers to step forward. Still lower, he reads “stubborn hardness” for “stubborn harshness,” which is more in accordance with the rest of the sentence.

P. 394. Capel's emendation,—

"But *earthly happier* is the rose distilled,"

which has been generally adopted since his time, is supported by a similar correction in the folio, 1632. The old reading is, "But earthlier happy," &c.

P. 396. We here meet with a confirmation of Theobald's change of "love" to *low*, in—

"O cross ! too high to be enthrall'd to *low*."

The line in the old copies, three lines farther down,—

"Or else it stood upon the choice of merit,"

is evidently misprinted, and *friends* has ordinarily been substituted for "merit;" but *men*, inserted in the margin by the corrector of the folio, 1632, is likely to have been the real word, misheard by the copyist:—

"Or else it stood upon the choice of *men*."

P. 398. The corrector of the folio, 1632, gives the subsequent line differently from any other early authority, *viz.*—

"His *faulk*, *fair* Helena, is none of mine."

Fisher's quarto has it,—

"His folly, Helena, is no fault of mine;"

and Roberts' quarto and the folios,—

"His folly, Helena, is none of mine."

Near the bottom of the page, *sweet* is evidently the proper reading instead of "swell'd," and *companies* instead of "companions," for the same reason.

P. 399. Near the end of Helena's speech occurs this couplet, where she is stating her determination to inform Demetrius of the intended flight of Lysander and Hermia:—

"and for this intelligence,

If I have thanks, it is a dear expense;"

which is only just intelligible; but the old corrector singularly improves the passage by the word he substitutes:—

"and for this intelligence,

If I have thanks, it is dear *recompense*."

It cannot be doubted that the original reading is thus restored, although here, as in many other places, it is difficult to understand how the corruption crept into the text.

SCENE II.

P. 400. In the first scene of the actors of the burlesque tragedy of *Pyramus and Thisbe*, a question has arisen out of the words of the old copies, at the end of Bottom's second speech, "and so grow on to a point." The expression has not been well understood, and it appears that, when the corrections in the folio, 1632, were made, it was deemed a misprint, and that the words ought to be, "and so *go* on to *appoint*;" that is, to appoint the different actors to their parts, which, in fact, is done immediately afterwards.

P. 401. Bottom's declaration that if he play *Pyramus*, "let the audience look to their eyes; I will move storms," is amended in manuscript in the folio, 1632, to "I will move *stones*;" and when the word was written "stormes," it was not an unlikely blunder for a printer or scribe to make: either word will do.

P. 403. The words, "Take pains; be perfect; adieu," are given to Quince by the old corrector, as well as "At the Duke's oak we meet," and they seem to belong to him, as the manager of the play, rather than to Bottom.

ACT II. SCENE I.

P. 404. The Fairy, soon after meeting Puck, says, speaking of Titania,—

"The cowslips tall her pensioners be;
In their gold coats spots you see:
Those be rubies, fairy favours,
In those freckles live their savours."

There seem several objections to this passage as it has stood in all editions. First, cowslips are never "tall," and, next, the crimson spots are not in their "coats," or on the petals, but at the bottom of the calix, as Shakespeare has himself told us in "*Cymbeline*," Act II. Scene II,—

"Like the crimson drops
I' th' bottom of a cowslip."

The alteration authorised in manuscript in the folio, 1632, is, therefore, as follows:—

"The cowslips *all* her pensioners be;
In their gold *cup*s spots you see:
Those be rubies, fairy favours,
In those freckles live their savours."

Rubies would be singular decorations for a "coat," but were common ornaments to golden chalices.

P. 405. Johnson and others saw that the measure of the line commenced by the Fairy's question,—

"Are you not he?"

was not completed by Puck's answer,—

"Thou speak'st aright;"

and it was proposed to fill up the vacancy by "*I am*; thou speak'st aright:" but the true word seems to be that given by the corrector of the folio, 1632,—

"*Fairy*, thou speak'st aright."

P. 408. It is a mere trifle, but still, in relation to the integrity of Shakespeare's text, worth notice, that in the corrected folio, 1632, Titania tells Oberon,—

"*Thy* fairy land buys not the child of me."

It is "The fairy land" in the old editions; but Titania afterwards repeats nearly the same words when she again refuses the boy to Oberon, "Not for *thy* fairy kingdom." We may, therefore, conclude, that *thy* is the original.

In a later part of the same speech the expression occurs, "her womb then rich with my young squire," which is altered in manuscript in the folio, 1632, to "her womb then *ripe* with my young squire;" the word "*rich*" had perhaps been caught from a line just below.

P. 410. There is a defect in the construction of the subsequent extract:—

"The juice of it, on sleeping eye-lids laid,
Will make a man or woman madly dote
Upon the next live creature that it sees;"

accordingly we find the old corrector altering the last line thus, which is probably what the poet wrote:—

“Upon the next live creature that *is seen*.”

Puck's answer to Oberon has constantly been printed,—

“I'll put a girdle round about the earth
In forty minutes;”

but Oberon had not required any such task of him, but merely to fetch a plant of “Love in idleness.” What Puck means is to show his readiness to obey, even if he had been commanded to do much more, and therefore the manuscript-corrector has it,—

“*I'd* put a girdle round about the earth
In forty minutes.”

The word “round,” which is also inserted by him as necessary to the measure, is only met with in the quarto published by Fisher.

P. 412. The change recommended, from “flowers” (which is the old reading) to *bowers*, in the following passage, may be disputed: *bowers* certainly seems best adapted to the place; and if best adapted, we may feel well assured that it was the word Shakespeare employed:—

“Quite over-canopied with *lush* woodbine,
With sweet musk-roses and with eglantine:
There sleeps Titania, some time of the night,
Lull'd in these *bowers* with dances and delight.”

Unquestionably the “*lush* woodbine,” musk-roses, and eglantine, which “quite over-canopied” the bank, converted it into *bowers*. *Lush* (also supplied by the manuscript-corrector of the folio, 1632) is a decided improvement upon “luscious,” which is too much for the verse: Theobald proposed to read *lush*, and we have already met with it in “The Tempest,” Act II. Scene I.

SCENE II.

P. 415. Hermia and Lysander, wearied by wandering in the wood, are about to lie down, when Hermia, in maiden modesty, asks her lover to rest farther from her, but he

urges her to repose her trust in him. The usual text has been :—

“O! take the sense, sweet, of my innocence;
Love takes the meaning in love's conference.”

But the passage, as amended by the corrector of the folio, 1632, is much more to the purpose :—

“O! take the sense, sweet, of my innocence;
Love takes the meaning in love's confidence.”

ACT III. SCENE I.

P. 421. In the rehearsal scene of the mock-play by the Athenian artisans, the corrector of the folio, 1632, gives Bottom's speech, as to the contrivance of a wall, thus: “And let him have some plaster, or some *lime*; or some roughcast about him, *and* let him hold his fingers thus,” &c. The ordinary reading is “loam” and “or;” but the sentence is clearly not in the alternative. Theseus afterwards speaks of the wall as made of “*lime* and hair.” In the play itself, the first line delivered by Pyramus ought to run,—

“Thisby, the flowers *have* odious savours sweet,”

and not “of odious savours sweet;” because the next line is,—

“So hath thy breath, my dearest Thisby, dear.”

Pope, to meet the difficulty, altered “hath” to *doth*; but the error was, as the corrector of the folio, 1632, shows, in the word “of” in the previous line: properly, therefore, the passage ought to be printed hereafter,—

“Thisby, the flowers *have* odious savours sweet,
So *hath* thy breath,” &c.

P. 422. The manuscript stage-directions in this scene, and indeed in most others, are as precise and full as can possibly be required, and supply all deficiencies of the kind in the printed copies. Thus, when the “hempen home-spuns” are in the utmost dismay and confusion, just previous to the

return of Bottom after his transformation, we are told that *Robin* is among them, that the *Clowns all exeunt in confusion*, and that Snout afterwards *Exit frightened*, having seen the Weaver with the *Ass head on his own*. It may be here mentioned that when the eyes of Titania and the others are to be touched with the magic herbs, there is no information in the printed copies as to the exact moment; but in manuscript we have *annoint her eyes* and *annoint his eyes* in the precise places in the margin, in the hand-writing of the corrector. In the same way, though the printed copies state when the characters *sleep*, we are told only in manuscript when they *wake*, which is quite as material.

P. 424. The five lines in Titania's speech, declaring her love for Bottom, are strangely confused in the folio editions, and in Roberts' quarto; but the corrector of that of 1632, by inserting a figure opposite each line, shows that they are to be read in the order in which they stand in Fisher's quarto, and such has been the modern arrangement.

SCENE II.

P. 428. Hermia, imagining that Demetrius has killed Lysander, vents her rage upon him in a speech of some length and great violence; upon which, as the passage has hitherto been given, Demetrius coolly remarks,—

“You spend your passion on a mispris'd mood:
I am not guilty of Lysander's blood;”

but the corrector of the folio, 1632, says that we ought to read,—

“You spend your passion in a mispris'd *flood*;”

that is, in a mistaken torrent, which appears to give additional force and greater intelligibility.

P. 431. The conjecture hazarded in note 6, that “princess of pure white” ought to be read “*impress* of pure white,” is confirmed by the manuscript-corrector of the folio, 1632, and the quotation ought in future to stand,—

“O! let me kiss
This *impress* of pure white, this seal of bliss.”

In fact the use of the word "impress" in the beginning of the line naturally led to the word "seal" at the end of it.

P. 432. The old corrector, in accordance with Fisher's quarto, inserts *Helen* before "It is not so," in Lysander's speech, and it completes the verse.

P. 433. In Helen's speech occurs the same misprint as that pointed out in "The Two Gentlemen of Verona," Act I. Scene II. p. 18.

" So we grew together
Like to a double cherry, seeming parted,
But yet an union in partition;
Two lovely berries moulded on one stem."

It is not at all likely that Helena would call herself one of the "lovely berries," whatever she might say of Hermia; but the fact is that the whole speech turns upon their mutual employment and mutual affection, and, as the old corrector of the folio, 1632, informs us, we ought to displace "lovely" for *loving*:—

" Two *loving* berries moulded on one stem."

The heraldic couplet which follows is struck out by the same hand, probably because, like most other readers, he did not understand it, and thought that audiences would be in the same condition.

P. 436. In Hermia's first speech, on this page, a ludicrous error of the press has been eternally repeated. She is wonder-struck and bewildered by Lysander's infidelity,—

" What ! can you do me greater harm than hate ?
Hate me ! wherefore ? O, me ! "

and then what follows ? this strange question,—

" What news, my love ? "

It is astonishing that the blunder did not long ago expose itself; but it is easily accounted for: "news" was formerly spelt *newes*, and so it stands in the folios, and the printer or copyist misread *meanes* "newes." Hermia's question ought, indisputably, to be,—

" What *means* my love ? "

which is a natural inquiry for an explanation why Lysander had abandoned her. The manuscript-corrector obliterates *newes*, and inserts *meanes*.

ACT IV. SCENE I.

P. 444. The expression of Titania,—

"Fairies, be gone, and be all ways away,"

has occasioned some controversy, the word being "always" in the old copies: Theobald made the suggestion of "all ways," Upton, Steevens, and Malone stating their concurrence or dissent. It seems to be an error of the press, for Titania does not wish her attendants to be permanently, but only temporarily absent—not "always," but *a while*—and such is the manuscript-correction, in the folio, 1632. Titania could not mean to dismiss the Fairies entirely and for ever, and therefore says,—

"Fairies, be gone, and be *a while* away."

The error arose from the compositor confounding the words *a while* and "away," which come next each other.

P. 450. A blunder, from a somewhat similar cause, has been committed in Lysander's speech, which in the folios and in one of the quartos is thus given:—

"And he bid us follow to the temple,"

instead of

"And he *did* bid us follow to the temple."

The words "did" and "bid" being in juxta-position, the printer omitted the first of them (which is found in Fisher's quarto only), and thus ruined the verse. The manuscript-corrector places *did* in the margin.

P. 450. Bottom concludes his speech in these terms in all the old copies: he is speaking of the ballad of "Bottom's Dream,"—"I will sing it in the latter end of a play, before the Duke: peradventure, to make it the more gracious, I

shall sing it at her death." Now, no particular play is here mentioned, and "at her death" seems to have no personal application. Nevertheless it is evident that *the* play of Pyramus and Thisbe was in the Clown's mind; and what he proposed to do was to sing "Bottom's Dream" at the death of Thisbe. Such is the statement of the manuscript-corrector of the folio, 1632, who, to make the matter quite clear, has ended the speech thus: "And I will sing it at the latter end of *the* play before the Duke: peradventure, to make it the more gracious, I shall sing it at *Thisbe's* death." Such was also Steevens's explanation of the difficulty.

SCENE II.

P. 451. In this scene Flute, the bellows-mender, is throughout introduced as a speaker by the name of the part he performs in the mock-tragedy; but the manuscript-corrector has been careful, in each instance, to alter the prefix from "Thisbe" to *Flute*.

ACT V. SCENE I.

P. 453. There is a remarkable discrepancy between the old folio and the old quarto editions in respect to an important passage, which we give as it appears in the latter, which have been almost universally followed:—

"And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name."

The quartos, therefore, have "gives to *airy* nothing," and the folios, without any point after *ayre*, "gives to *ayre* nothing." With some editors it has been a question, which reading ought to be adopted; but, as the manuscript-corrector of the folio, 1632, by placing the letter *i* in the margin, indicates that the word was *ayrie*, and as the line is incomplete without the additional syllable, we need not entertain much hesitation upon the point.

P. 454. The doubling of the parts of Egeus and Philostrate,

that is, one actor filling both, perhaps led to the confusion between the prefixes of those characters in this scene. Theseus, in the quarto editions, says, "Call Philostrate," and in the folios, "Call Egeus." The folio, 1623, adopted the quarto, by Roberts, as its foundation; but at some time subsequent to the publication of that quarto, the part of Philostrate, having been given, in the economy of our old stage, also to the actor of Egeus, the name of Egeus became substituted for that of Philostrate in the folio, 1623. This is probably the cause of the variation, which the corrector of the folio, 1632, only in part sets right; for while Egeus produces the "brief" of the "sports" that are "rife," Lysander reads it, and then Philostrate takes up the dialogue, by giving a description of the play, the players, and the rehearsal. It seems likely that the poet meant the whole of this to have been said by one man, Philostrate, who in the very opening of the drama is sent out by Theseus to "stir up the Athenian youth to merriments," and who acted as a sort of Master of the Revels on this occasion.

P. 455. Theseus, referring to the ridiculous contradiction in "the tragical mirth" of the title of the play about to be represented before him, observes

"That is, hot ice and wondrous strange snow."

Now, unless we read "wondrous" as a trisyllable, the measure is defective: the sense too is much in the same predicament; for "wondrous *strange* snow," does not necessarily imply opposition, like "hot ice." The truth is that Shakespeare meant *boiling* snow, only the compositor, or copyist, mistook *seething* for "strange," the true word having been supplied by the old corrector,—

"That is, hot ice and wond'rous *seething* snow;"

which is exactly what was intended to be expressed. Theseus, in the fourth line of the scene, has already used the word "seething," which renders the misprint here less pardonable.

P. 457. After the Prologue by a speaker who, as Theseus remarks, did not "stand upon his points," we come to the introduction of the mock-actors, and the old stage-direction in the folios is "Tawyer with a trumpet before them." It has been thought that "Tawyer" was the name of the trumpeter;

but a manuscript-correction in the folio, 1632, calls him *Presenter*, and it places *Pres.* as a prefix to the argument of the main incidents of the burlesque. In it, it was necessary to observe punctuation for the sake of intelligibility, and not to derange it, as in the case of the Prologue, for the sake of laughter. This argument was, therefore, not delivered by the Prologue-speaker, as has been invariably stated, but by the *Presenter*, whose name was, in all probability, Tawyer.

P. 460. On the *exit* of Wall, Theseus observes, in the quartos, "Now is the *moon used* between the neighbours." The folios read, with even less intelligibility, "Now is the *moral* down between the neighbours." Theobald altered "moral" to "mural," but no instance has been adduced of the employment of *mural* as a substantive; and the manuscript-corrector erases "moral" and inserts *wall*, which, at least, is the word wanted. Lower down in the Lion's speech we ought, on the same authority, to read,—

"Then know, that I, one Snug the joiner, am
A *lion's* fell, nor else no lion's dam."

By "lion's fell" we are to understand lion's skin, and Snug was to assure the ladies, that he was no more than a man in a lion's hide. This correction was conjecturally proposed some years ago by the late Mr. Barron Field, who never imagined that he had been anticipated by full two centuries. At the end of the speech "on my life" is altered, perhaps rightly, to "on *your* life."

P. 462. The manuscript-corrector of the folio, 1632, converts "mouz'd" of the old copies into *mouthed*, in the exclamation of Theseus, "Well moused, lion." Steevens was in favour of the same change; but, nevertheless, the old reading may perhaps stand, from *museau*, French, muzzle, and the Italian *muso*.

P. 463. The lamentation of Pyramus on the supposed death of Thisbe produces an observation from Theseus, which has been always thus printed:—"This passion, and the death of a dear friend, would go near to make a man look sad;" but it has particular reference to the "passion" of Pyramus on the fate of Thisbe, and therefore the corrector of the folio, 1632, properly changes "and" to *on*, and reads, "This passion

on the death of a dear friend," &c. When Pyramus kills himself with the words,—

"Thus die I, thus, thus, thus!"

there is this singular manuscript stage-direction in the opposite margin, *Stab himself as often*; that is, as often as he exclaims, "thus, thus, thus!" *Exit Moonshine* is inserted just before *Pyramus dies*. These instructions to the players are not in any of the old impressions.

P. 464. In part of Thisbe's dying rhapsody, as it appeared before Theobald's time, he saw that the rhymes did not correspond, as they ought:—

"These lily lips,
This cherry nose,
These yellow cowslip cheeks," &c.

He therefore proposed *brows* instead of "lips;" but he missed the alteration of the right word: the manuscript-corrector of the folio, 1632, gives it, and, no doubt, accurately,—

"*This lily tip,*
This cherry tip,"

in allusion to the *tip* of the nose of Pyramus, to which, we may imagine, Thisbe pointed at the moment.

P. 465. The early editions do not inform us where the "Bergomask Dance" was introduced; but the old corrector tells us, that it came in just before Theseus recommences his speech, with "The iron tongue of midnight," &c. The words written in a blank space are *Dance: then, the Duke speaks*. It is a singular addition to the old stage-direction of "Enter Puck," to be told that he came in *with his broom on his shoulder*, doubtless in the very way in which he is represented on the title-page of the old tract of "Robin Goodfellow, his Mad Pranks," &c., in the library of Lord Ellesmere, and in the chap-book in verse upon his history, reprinted by the present editor: that Puck was so furnished we have his own evidence, when he tells the audience,—

"I am sent with broom before,
To sweep the dust behind the door."

P. 467. In "the Song," just preceding Puck's last speech, there are two small, but not trifling emendations, made by

the corrector of the folio, 1632. The one is by a change in the punctuation to carry on the sentence about "the blots of nature's hand" for another line, thus:—

" And the blots of nature's hand
Shall not in their issue stand :
Never mole, hare-lip, nor scar,
Nor mark prodigious, such as are
Despised in nativity,
Shall upon their children be,
With this field-dew consecrate."

That is, none of these disfigurements shall be seen on the children consecrated with the field-dew. Then begins a new sentence, which is judiciously altered in two words by the corrector, and reads as follows:—

" Every fairy take this gait,
And each several chamber bless,
Through this palace, with sweet peace :
Ever shall *it safely* rest
And the owner of it blest.
Trip away ; make no stay ;
Meet me all by break of day."

The question is whether the fairies, or the issue of the different couples are to be "consecrate" with the "field-dew;" and there seems no reason why such delicate and immortal beings should require it, while children might need it, to secure them from "marks prodigious." Reading the line, as in old as well as modern editions,—

" Ever shall in safety rest,"

there is a want of an antecedent ; whereas, the manuscript emendation in the folio, 1632, renders the whole "song" consecutive, grammatical, and intelligible.

THE
MERCHANT OF VENICE.

ACT I. SCENE I.

P. 478. In the following quotation Rowe changed "when" of all the old copies, quarto and folio, into *who*,—

"When, I am very sure,
If they should speak, would almost damn those ears,
Which, hearing them, would call their brothers fools."

Rowe was followed in this change by Pope, Theobald, Warburton, Malone, and others; but the emendation recommended on the authority of the corrector of the folio, 1632, is much slighter, simpler, and more effectual—merely "would" to *'twould*:—

"When, I am very sure,
If they should speak, *'twould* almost damn those ears,
Which, hearing them, would call their brothers fools."

P. 479. Only one of the two quartos printed in 1600 gives this line as it ought to stand, *viz.*—

"Farewell: I'll grow a talker for this gear."

The other quarto of the same date, and all the folios read, to the injury of the verse,—

"Fare *you* well: I'll grow a talker for this gear."

The manuscript-corrector of the folio, 1632, who seems to have had an accurate and a sensitive ear, properly strikes out *you*.

P. 480. Bassanio tells Antonio, in all editions,—

“I owe you much, and, like a wilful youth,
That which I owe is lost.”

The folio, 1632, as corrected, substitutes a more appropriate word in reference to Bassanio's extravagance,—

“I owe you much, and, like a *wasteful* youth,
That which I owe is lost.”

It is not easy to account for some of these blunders, either by the copyist or by the compositor; and “wilful” may possibly have been the poet's word; but he does not elsewhere represent Bassanio as “wilful,” while Bassanio admits and deplores his own wastefulness.

SCENE II.

P. 482. The corrector of the folio, 1632, seems here to have inserted another alteration from one of the early quartos: in the folios Portia observes, “But this reason is not in the fashion,” &c.; while in the quartos “reason” is *reasoning*. In her next speech but one Portia observes of the Neapolitan Prince and his horse, that “he makes it a great appropriation to his own good parts that he can shoe him himself.” “Appropriation to” is altered by the manuscript-corrector of the folio, 1632, to *approbation of*, in the sense of proof—a great *proof of* his own good parts, &c. *Approbation* is not unfrequently used by Shakespeare for probation; whereas, if “appropriation” were his word, this is the only place where he has employed it.

P. 483. In order, perhaps, not to offend James I., the word “Scottish” of the quartos, published more than two years before he came to the throne, was altered in the folio, 1623, to *other*, in Nerissa's question, “What think you of the Scottish lord, his neighbour?” In the folio, 1632, the word *other* is struck through with a pen, and *Irish* placed in the margin, as if it had not been considered objectionable, in the time of the corrector, so to stigmatise Irish lords.

SCENE III.

P. 486. There is here a transposition in all printed copies of this play, by which Shylock is made to call “*land-thieves*,” instead of “*water-thieves*,” pirates. He tells Bassanio,

I

"There be land-rats and water-rats, water-thieves and land-thieves; I mean, pirates." Shylock could not mean that land-thieves were pirates, and therefore the corrector of the folio, 1632, reverses the words, and makes them follow the order of "land-rats and water-rats,"—"there be land-thieves and water-thieves; I mean, pirates." The change is not very important, but as it shows that comparative trifles did not escape.

P. 487. The corrector of the folio, 1632, again adopts the text of both the quarto editions in reading "well-won thrift," for "~~well-worn~~ thrift," as the epithet stands in the folio.

P. 488. The whole passage regarding Jacob and Laban down to Antonio's reflection,—

"O, what a goodly outside falsehood hath!"

is erased; but nevertheless an emendation is made in Antonio's answer to Shylock, as hitherto printed,—

"Was this inserted to make interest good?"

which is changed by the corrector of the folio, 1632, to,—

"Was this *inferred* to make interest good?"

There is no doubt that Shakespeare frequently uses the verb to *infer* in the sense of to *bring in*; and Antonio inquires whether Shylock *brought in* the story of Laban to justify the taking of interest.

ACT II. SCENE I.

P. 492. In the second line of the speech of the Prince of Morocco we meet with a change of epithet which deserves notice: the reading has been

"The shadow'd livery of the burnish'd sun;"

but the corrector has written,—

"The shadow'd livery of the *burning* sun,"

which seems much more proper, when the African Prince is speaking of his black complexion as the effect of the sun's rays. To speak of the sun as artificially "*burnish'd*" is

surely unworthy. Lower down the reading of the corrector is, "I would *out-stare*" of one of the quartos, instead of "o'er-stare" of the other quarto, and of the folios.

P. 493. The almost inevitable conjecture of Theobald,—

"So is Alcides beaten by his page,"

instead of "beaten by his *rage*" of all the early impressions, is borne out by the corrector of the folio, 1632.

SCENE II.

P. 494. Launcelot in the old copies calls the devil "a courageous fiend," a word certainly very ill applied, when he is advising the boy to run away; and in the margin of the folio, 1632, the word is made *contagious*, as appropriate as "courageous" is inappropriate, unless we suppose Launcelot to speak ironically. At the end of what he says, he is about to make his escape with all speed, and this manuscript stage-direction is added, *As he is going out in haste*, till he is met by his father. As the dialogue between them proceeds, we are told when Launcelot *kneels* to receive his father's blessing, and when he *rises*, after the old man has compared his son's hair to Dobbin's tail.

SCENE V.

P. 504. The manuscript-corrector again introduces the reading of the quarto editions, where Shylock is speaking of Launcelot: the folio, 1623, has it,—

"Snail-slow in profit, but he sleeps by day
More than the wild-cat."

The folio, 1632, omits "he;" but the quartos have, "*and he sleeps by day*," &c. Both words are inserted in the margin of the folio, 1632. The proverb with which the speech ends is given differently both from quartos and folios; for instead of "Fast bind, fast find," we have "*Safe bind, safe find*." The lines from,—

"O! ten times faster Venus' pigeons fly,"

down to the entrance of Lorenzo, are crossed out; but the gross error of the folios, "to steal love's bonds," instead of "to *seal* love's bonds," is duly corrected. The two quartos

have "seal." Subsequently (p. 506) the words "lovely garnish of a boy" are transposed to "garnish of a lovely boy" without much reason.

SCENE VII.

P. 507. When the Prince of Morocco enters to his choice of the caskets, we are informed by a manuscript stage-direction in the folio, 1632, that a *curtain is drawn* or rather withdrawn in front of them, as, indeed, is the case afterwards when the Prince of Arragon and Bassanio go through the same ceremony. This fact is easily to be collected from what is said by the characters, but the object was to take care that the caskets should be exposed to the view of the audience at the proper moment. The inscription upon the golden casket, in the second line of the speech of the Prince of Morocco, is different in the folios from the subsequent repetitions of it, by the omission of the word "many,"—

"Who chooseth me shall gain what men desire,"

instead of "what *many* men desire." In the quarto impressions "many" is found, and the corrector of the folio, 1632, has placed it in the margin: thus all three inscriptions were rendered of the same length, and are in the same measure. It is worth a note, that Johnson's emendation of "gilded *tombs*" for "gilded timber" (p. 509), is fully sustained; and *apply* for "employ," on p. 511, is a farther improvement of the old text.

SCENE IX.

P. 512. There is a material emendation in the speech of the Prince of Arragon, when commenting on the caskets. The reading has always been,—

"What many men desire: that many may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach;
Which pries not to th' interior, but, like the martlet,
Builds in the weather," &c.

This is certainly intelligible, but the verse is redundant in the first line by "many," which is erased, and the corrector of the folio, 1632, farther informs us that the words of the poet, in the fourth line, were,—

"Which *prize* not th' interior, but, like the martlet,
Builds in the weather," &c.

That is to say, the fool multitude do not prize, or value the interior, but judge only by externals. It will be observed also, that this new reading restores in some degree the regularity of the verse: "builds" agrees with "martlet."

ACT III. SCENE I.

P. 516. Where Shylock calls Antonio "A beggar that used to come so smug upon the mart," the manuscript-corrector of the folio, 1632, reads "A beggar that *was wont* to come," &c.; and as in the subsequent part of the same short speech Shylock twice repeats the expression, "he *was wont* to call me usurer," and "he *was wont* to lend money," it seems probable that in the different clauses of the same sentence the same words would be employed.

SCENE II.

P. 520. The expression "to peize the time" in Portia's introduction of Bassanio to the caskets has not been well understood: to "peize" is to weigh, to poise; but the sense wanted is to delay, and that sense we have in the corrector's manuscript, who writes *pause* for "peize" in the following extract:—

"I speak too long: but 'tis to *pause* the time,
To eke it, and to draw it out at length,
To stay you from election."

Portia wished to postpone Bassanio's choice, lest he should select the wrong casket, and thus necessarily and suddenly terminate their intercourse.

P. 522. Much controversy has been produced by these lines, where Bassanio is moralizing upon the deceitfulness of external appearance:—

"Thus ornament is but the guiled shore
To a most dangerous sea, the beauteous scarf
Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on
To entrap the wisest."

As to the first line, the folio, 1623, has "guiled shore," as above, which the editor of the folio, 1632, not understanding, he altered it to *gilded*, i. e. gilded; so that when Steevens asserts that "all the ancient copies" have "guiled," he is mistaken. The manuscript-corrector of the folio, 1632, not approving *gilded*, and seeing that the participle ought to be active and not passive, a point to which Shakespeare did not much attend (as indeed it was not the habit of his age), changed *gilded* to *guiling*. This however is not by any means the most important emendation in the passage, since a remarkable alteration for the better is wrought by the mere change of punctuation. No editor has been satisfied with "Veiling an Indian beauty," because "beauty" was obviously the very converse of what the poet intended: Sir Thomas Hanmer therefore proposed "Indian dowdy;" but no other variation from the old text is necessary than to observe the stops which the corrector of the folio, 1632, introduced: he reads the lines as follows:—

"Thus ornament is but the *guiling* shore
To a most dangerous sea, the beauteous scarf
Veiling an Indian: beauty, in a word,
The seeming truth which cunning times put on
To entrap the wisest."

Here every thing is clear and consistent; but it is most likely, that had the introducer of this emendation written in the time of the author he illustrates, he would not have thought it necessary to change "guiled" to *guiling*. It was perhaps recited *guiling* on the stage in his day.

P. 523. Bassanio, descanting on the portrait of Portia, thus expresses his admiration of the eyes:—

"How could he see to do them? having made one,
Methinks, it should have power to steal both his,
And leave itself unfurnish'd."

The corrector has it, "And leave itself *unfinish'd*," which reads extremely well, if we suppose that the word applies to the portrait, and not to the eye alone. "Unfurnish'd," if it refer to the fellow eye, reads awkwardly, and Shakespeare would scarcely have left the expression of what he intended so imperfect. Steevens hesitated about *unfinish'd*.

P. 524. Portia, stating the sources of her happiness after the successful choice by Bassanio, thus sums them up:—

"Happiest of all is, that her gentle spirit
Commits itself to yours to be directed."

The correction of *in* for "is" appears a trifle, but it makes a great difference in the grace of the expression :—

"Happiest of all, *in* that her gentle spirit
Commits itself to yours to be directed."

The use of *in that* for *inasmuch as* was common.

P. 526. Gratiano, speaking of his eager courtship of Nerissa, observes :—

"For wooing here, until I sweat again,
And swearing till my very *roof* was dry," &c.

The manuscript-corrector of the folio tells us that "roof" ought to be *tongue*: the old spelling is "rough," and as *r* was often misprinted for *t*, and *u* for *n*, *tongue* seems at least as probable an error, especially as "roof" was never, even of old, spelt *rough* :—

"And swearing till my very *tongue* was dry"

is more likely, though not necessary.

P. 529. Bassanio tells Portia that Antonio is,—

"The best condition'd and unwearied spirit
In doing courtesies;"

but the corrector has put "unwearied" also in the superlative, "*unwearied'st* spirit," which is quite in the manner of Shakespeare, and quite consistent with Bassanio's opinion of his friend.

SCENE IV.

On p. 532 the old corrector puts "*sacred* vow" for "*secret* vow," in Portia's speech; and in the next scene, p. 535, what passes between Lorenzo and Launcelot, regarding the negress with child by him, is erased.

ACT IV. SCENE I.

P. 539. We here meet with an emendation which must, in all probability, have been derived from some good authority ;

certainly better than any resorted to for all the printed editions, judging from the result. The commentators have been at fault respecting an epithet applied by Shylock to a bagpipe:—

“As there is no firm reason to be render’d,
Why he cannot abide a gaping pig,
Why he, a harmless necessary cat,
Why he a woollen bagpipe,” &c.

The question at issue was, why a bagpipe should be called “woollen,” and some have argued that it was because the bag was covered with cloth, while Johnson was for changing the word to *wooden*, and Hawkins and Steevens, more plausibly, to *swollen*. As to the meaning, the two last were right, though wrong as to the word. Shakespeare’s word unquestionably was *bollen*, from the Anglo-Saxon, which means swollen. It was spelled in various ways, as boln, bolne, boll’n, and bollen, and it is used by several authors of Shakespeare’s time, and earlier, whom it is needless to refer to, because he avails himself of it in his own “*Lucrece*,” vol. viii. p. 455:—

“Here one, being throng’d, bears back, all *boll’n* and red.”

It was, therefore, a word with which he was well acquainted, and there can be no doubt that in future the passage above quoted from this drama ought to be printed as follows:—

“As there is no firm reason to be render’d,
Why he cannot abide a gaping pig,
Why he, a harmless necessary cat,
Why he, a *bollen* bagpipe,” &c.

P. 540. All appeals failing to move Shylock, Antonio entreats for judgment, observing, as the lines are printed in the folio, 1632,—

“Or even as well use question with the wolf,
The ewe bleat for the lamb: when you behold.”

Such are the words, and such the punctuation; but the earlier folio, of 1623, gives the sentence even more imperfectly:—

“Or even as well use question with the wolf,
The ewe bleat for the lamb;”

the rest of the line being wanting. How, then, is the defect remedied by the corrector of the folio, 1632? Simply by a transposition and the removal of a colon, which accomplishes

all that is wanted by making the meaning indisputable: he reads,—

“Or even as well use question with the wolf,
When you behold the ewe bleat for the lamb.”

This is nearly the text of the quarto published by Heyes, in the copy belonging to the Earl of Ellesmere.

P. 542. Malone was disposed to preserve the misprint in the following:—

“O, be thou damn'd, inexecrable dog:”

at all events, he thought it doubtful whether “inexecrable” were not the true word, in preference to *inexorable*, which it did not become in print till 1664. “Inexorable” is in the margin of the corrected folio, 1632, and there can surely be no doubt that it is what Shakespeare really wrote.

P. 546. When Portia asks,—

“Are there balance here to weigh
The flesh?”

Shylock answers instantly,—

“I have them ready;”

but neither in ancient nor modern printed editions is there any stage-direction, showing that at this point it was the duty of the actor to display his scales to the audience. The deficiency is supplied in manuscript by the corrector of the folio, 1632, by the words, *Produce them*, in the margin. Afterwards (p. 547), when Shylock exclaims,—

“Most learned judge! a sentence! come, prepare!”

there is another note, which proves that the scales were again effectively paraded by the Jew as ready for use, *Show scales again*; while we are previously told that he *whets his knife*. These particulars are not necessarily to be inferred from what is said, and we may conclude that they represent the practice of our elder stage.

P. 548. The change of a word in the subsequent passage, seems, if not required, probable:—

“If thou tak'st at more
Or less than a just pound,—be it so much
As makes it light or heavy in the balance,” &c.

The usual reading has been "in the substance;" but the addition by the heroine,—

"Nay, if the scale do turn
But in the estimation of a hair,"

renders it likely that *balance* was the right text, and "substance" is altered to *balance* in manuscript in the margin of the folio, 1632.

ACT V. SCENE I.

P. 555. There could hardly be a doubt on the point whether "Sweet soul," at the commencement of Lorenzo's speech, belong to him, or to Launcelot, to whom the words are assigned in all the old copies. In the folio, 1632, the expression is "Sweet *love*," which the manuscript-corrector has not thought it necessary to change to "Sweet soul" (the reading of the earlier folio and of the quartos), but he has transferred the words to Lorenzo.

P. 556. In the folio, 1632, there is a singular misprint upon which modern editors have not remarked, and which it is only necessary to notice here, in order to state that the manuscript-corrector of that impression detected and remedied the blunder. It stands, as printed,—

"Therefore the poet
Did feign that Orpheus drew *tears*, stones, floods," &c.

For *tears*, we should of course read "trees," in accordance with the folio, 1623, and with the two early editions in quarto. The corrector's first emendation was to *beasts*, but he struck it out subsequently, and properly inserted "trees" in its stead.

P. 557. At the end of Portia's speech we have this passage, as it is found in all the old copies:—

"Peace! how the moon sleeps with Endymion,
And would not be awak'd."

Malone changed it to "Peace, *ho*! the moon," &c.; but the manuscript-corrector of the folio, 1632, tells us that the error was not *how* for "ho," but *how* for "now:" this is

the more likely, because when the folios came from the press it was not so usual to spell the interjection "*ho*," as *ho*; and we know that it was a very common mistake to print "*how*" for *now*, and *vice versa*: therefore we ought to read,—

"Peace! *now* the moon sleeps with Endymion,
And would not be awak'd."

P. 558. The corrector of the folio, 1632, has taken pains to set right even the most minute errors. Thus, in the fifth line, he has erased "*from*," and properly substituted *for*. Lower down, he has shown us how the versification of a defective line ought to be amended: it is where Gratiano says, that he had already had a quarrel with Nerissa

"About a hoop of gold, a paltry ring,
That she did give me; whose poesy was,
For all the world, like cutlers' poetry."

Here we must read, for the sake of the measure, "*That she did give to me*," &c. That "*poesy*" ought not to be read as three syllables we have evidence within three lines, where Nerissa uses it as two syllables only:—

"What talk you of the poesy, or the value?"

The carelessness of the printer, or of the transcriber, omitted "*to*," and spoiled the harmony.

P. 560. To the same cause we may probably attribute the employment of "*contain*," in Portia's accusation of Bassanio, instead of *retain*, although the words, of old, were sometimes used nearly synonymously:—

"Or your own honour to contain the ring."

Shakespeare often has to *retain* in the sense of to *keep*; but the change here made may show only the customary mode of delivering the line in the time of the corrector.

P. 561. Antonio, pleading to Portia for Bassanio, says, in the folio impressions,—

"I once did lend my body for thy wealth;"

but it ought to be "*for his wealth*," and so it stands in the quarto editions, and so it has been made to stand in the folio, 1632, by the corrector of it.

P. 562. An adverb of place instead of an adverb of time has been misprinted in all the editions of this play, where Gratiano remarks,—

“ Why this is like the mending of highways
In summer, where the ways are fair enough.”

We ought certainly to substitute *when* for “where” in this passage, because the question is not as to where the roads are to be repaired, but when ; the speaker means to point out the absurdity of doing a particular act at the period when it is least wanted. The manuscript-corrector places *when* in the margin, and expunges “where.” It is a misprint of frequent occurrence

AS YOU LIKE IT.

ACT I. SCENE I.

Vol. iii. P. 7. The corrector of the folio, 1632, has made an emendation at the very outset of this play, which is nearly in accordance with Malone's proposal, to insert a period after "fashion," and to commence a new sentence with *he*, in reference to the bequest of Orlando's father. The corrector's reading is this:—"As I remember, Adam, it was upon this fashion: *he* bequeathed me by will but a poor thousand crowns," &c. Orlando and Adam enter talking on the subject of the will of Sir Roland de Bois. When Oliver comes in shortly afterwards (p. 8), a manuscript stage-direction informs us that, while the two brothers are conversing, *Adam goes apart*, and comes *forward* again, when Orlando has taken Oliver by the throat, and, in the words written in the margin, *shakes him*.

P. 10. To remove ambiguity regarding the "old" and the "new" Duke, both spoken of by Charles, the wrestler, the manuscript-corrector inserts the words *old* and *new*, where they are not found in the early copies, but where they seem required, and where they were, probably, originally found:—

"*Oliver*. Can you tell if Rosalind, the *old* duke's daughter, be banished with her father?"

Charles. O! no; for the *new* duke's daughter, her cousin, so loves her," &c.

The meaning is more complete with the added words, though intelligible without them.

P. 11. The two last portions of the two speeches of Charles and Oliver, after the word "withal" in the first, and after the word "living" in the second instance, are struck out in the corrected folio, 1632. The object seems to have been merely to shorten the colloquy.

SCENE II.

P. 16. A trifling change, the omission of a letter, shows that Shakespeare intended to make Le Beau talk in an affected manner. He enters to give Rosalind and Celia tidings regarding the wrestling, and the common reading has been,—

Le Beau. Fair princess, you have lost much good sport.

Celia. Sport? Of what colour?

Le Beau. What colour, madam? How shall I answer that?"

The point, such as it is, is thus entirely lost: Celia ought to say,—

"Spot? Of what colour?"

viz. of what colour is the *spot*? for Le Beau must have pronounced the word "sport," as if it were *spot*, or Celia's question "Of what colour?" is as unintelligible to others as it was to Le Beau. The corrector of the folio, 1632, has only put his pen through the letter *r* in "sport."

P. 18. Sir Thomas Hanmer was right in altering, "there is such odds in the man," to "there is such odds in the *men*," *viz.* the two men, Orlando and Charles, the wrestler. "Man" answers the purpose; but as the old corrector puts it in the plural, we may perhaps be satisfied that it ought to be so. Lower down the sentence is thus changed, and evidently for the better, "If you saw yourself with *our* eyes, or knew yourself with *our* judgment, the fear of your adventure would counsel you to a more equal enterprise:" the folios have "your" in both places.

P. 19. In the old copies there is no stage-direction that Charles is *thrown* by Orlando, and *carried out*; nor, on the next page (20), that Rosalind puts *a chain round the neck* of Orlando. These are supplied in manuscript by the corrector of the folio, 1632.

P. 21. The old copies represent Le Beau as telling Orlando

that "the *taller*" is daughter to the Duke—an oversight in the author, or an error in the printer. Malone substituted "smaller," but the manuscript-corrector informs us that the word was *shorter*, and he therefore displaced "taller."

SCENE III.

P. 22. We are rejoiced to find Coleridge's delicate conjecture fortified, or rather entirely justified, by the folio, 1632, as amended in manuscript: Celia asks,—

"But is all this for your father?"

and Rosalind replies, as her answer has always been printed,—

"No, some of it is for my child's father,"

which turns out to be an unnecessary piece of coarseness. The passage, as it stands with the change in manuscript, is merely this:—

"No, some of it is for my *father's child*,"

Rosalind meaning herself as her father's child, and not Orlando as the father of a child to be born of her.

P. 23. When the Duke suddenly banishes Rosalind from the Court, he tells her,—

"Mistress, dispatch you with your *safest* haste;"

but, if we may trust the old corrector, supported by obvious plausibility, we ought in future to give the line thus:—

"Mistress, dispatch you with your *fastest* haste,"

or with your greatest speed. In "The Merchant of Venice" (p. 115), we have seen *safe* misprinted "fast," in two instances close together: here we have *fastest* misprinted "safest."

P. 24. The line in Celia's speech,—

"Still we went coupled and inseparable,"

is altered in the folio, 1632, to,—

"Still we went coupled and *inseparate*."

Shakespeare uses *inseparate* in "Troilus and Cressida," Act V. Scene II., but he also has "inseparable" in "King John," Act III. Scene IV. "Inseparate" is in the poet's manner,

and the old corrector states that such was the word in "As you like it." But for the sake of accuracy, it would hardly have seemed necessary for him to have pointed out the difference: one word was as good as the other, excepting as one must have been the text of Shakespeare, the other not.

P. 26. The line in the folio, 1632,—

"Maids as we are, to travel so far,"

clearly wants a word which had dropped out, and is found in the folio, 1623,—

"Maids as we are, to travel *forth* so far."

The corrector puts "forth" in the margin, and perhaps he derived it from the earlier edition. On the same page the line,—

"I'll have no worse a name than Jove's own page,"

is corrected to

"I'll have no *worser* name than Jove's own page,"

which is a form of the comparative of perpetual occurrence in Shakespeare, and in authors of his time.

ACT II. SCENE I.

P. 27. The banished Duke remarks,—

"Here feel we not the penalty of Adam,
The seasons' difference; as, the icy fang
And churlish chiding of the winter's wind," &c.;

but the sentence is improved by a very small restoration by the corrector of the folio, 1632, who reads,—

"The season's difference, *or* the icy fang," &c.

In the 1st Lord's speech also (p. 28), *hath* for "had" is decidedly for the better:—

"Giving thy sum of more
To that which *hath* too much."

It is clearly of the essence of the thing, that the stream should have too much at the moment when the "hairy fool" is weeping into it; otherwise the satire of Jaques is almost meaningless.

SCENE III.

P. 31. The folio, 1632, erroneously reads,—

“O, unhappy youth !
Come not with these doors : within this roof
The enemy of all your graces lives.”

The folio, 1623, has, properly enough, “within these doors ;” but it has also “within this roof,” which can hardly be right, and the manuscript-corrector gives what is doubtless the true text, the printer having carelessly repeated “within :”—

“Come not *within* these doors : *beneath* this roof
The enemy of all your graces lives.”

A misprint is also pointed out in a line below the preceding, which runs, to say the least of it, rather uncouthly :—

“Of a diverted blood and bloody brother.”

The commentators dwell upon the meaning of “diverted,” which cannot well be doubted, but the word in fault is that which follows it, and the manuscript-corrector of the folio, 1632, puts it thus :—

“Of a diverted, *proud*, and bloody brother.”

When “blood,” as in this very line in the old copies, was spelt *bloud*, the error of the press which converted *proud* into *bloud* might easily be committed.

P. 32. Orlando, addressing Adam, says,—

“O, good old man ! how well in thee appears
The constant service of the antique world,
When service sweat for duty, not for meed !”

The word “service” thus occurring in two consecutive lines may nevertheless be right, but the manuscript-corrector of the folio, 1632, changes the second line to

“The constant *favour* of the antique world.”

The “*seventy* years” of the old copies, occurring afterwards, is properly altered to “seventeen years,” though it, somewhat unaccountably, remained “*seventy* years” until the time of Rowe.

SCENE IV.

P. 33. The old editions begin this scene with Rosalind's exclamation,—

"O, Jupiter! how merry are my spirits!"

a decided misprint for "how *weary* are my spirits," to which it is changed in manuscript by the old corrector. Theobald has "weary," and was the first to adopt it in print.

P. 35. Rosalind's observation in short rhyme,—

"Jove! Jove! this shepherd's passion
Is much upon my fashion,"

reads like a quotation from an old ballad, as well as Touchstone's reply; and not only does the old corrector underscore the lines, as if to mark the fact, but he slightly alters them, and makes an important addition of a line in what is said by the Clown: the whole, therefore, runs thus, according to his statement; and it is to be remarked that he does not represent Rosalind as calling upon "Jove! Jove!" but upon "*Love! Love!*" which, under such circumstances, was much more in keeping:—

"*Ros. Love! Love! this shepherd's passion
Is too much on my fashion.*

*Clo. And mine; but
It grows something stale with me,
And begins to fail with me.*"

The Italic type marks what is only found in the handwriting of the corrector. We take it that the addition by the Clown was a farther portion of the same popular production.

P. 36. The whole of Scene V., with the song of Amiens and the parody by Jaques, is struck out; possibly, when this play was revived, at some date subsequent to the appearance of the folio, 1632, no performer who could sing well enough belonged to the company. The omissions may, however, have been made merely for the sake of compression.

SCENE VI.

P. 38. Orlando tells old Adam to cheer up, and says to him, "For my sake be comfortable." There seems no particular reason for any change, excepting that what is printed was perhaps not the true reading: there is a correction in the folio, 1632, which may restore it, in the words, "For my sake be *comforted*." Shakespeare in many other places uses both "comfortable" and *comforted*.

SCENE VII.

P. 41. There is an evident defect in every old copy in the following lines by Jaques:—

"He, that a fool doth very wisely hit,
Doth very foolishly, although he smart,
Seem senseless of the bob: if not," &c.

Theobald inserted "Not to" before "seem senseless," and he was nearly right, though not entirely so, for the better correction in the folio, 1632, is,—

"Doth very foolishly, although he smart,
But to seem senseless of the bob: if not
The wise man's folly is anatomiz'd," &c.

Lower in the same page occurs another line, which has caused dispute. The printed words in the folio, 1623, are these:—

"Till that the weary very means do ebb."

This is indisputably corrupt; and Pope, and nearly all editors after him, altered it as follows:—

"Till that the very very means do ebb."

This repetition is poor and unlike Shakespeare, and the corrector gives us, we may believe, the poet's words,—

"Till that the very means *of wear* do ebb:"

"of wear" in some way got transposed, and the printer or transcriber, not knowing how to restore it to its right place, mutilated the meaning, which, however, is now quite intelligible: we are, of course, to take "the very means of wear" to be the money which buys the apparel.

P. 43. For "take upon command," the old corrector wishes us to read "take upon *commend*," which is clearly more consistent with the context. The same emendation is made by him in "Cymbeline."

P. 45. Amiens' song is struck out, and the Duke ends by calling for music, which, we may presume, was played while he talked with Orlando regarding his parentage. There is a manuscript stage-direction, wanting in every printed copy, *Duke confer with Orlando*; and the object must have been here, as elsewhere, to make the stage-business clear.

ACT III. SCENE I.

P. 46. The Duke enters talking with Oliver about the absence of his brother, Oliver having previously told him that he has not seen him,

"Not *seen* him since?"

exclaims the incredulous Duke, according to the corrector of the folio, 1632, and not, "Not see him since?" as it has always been printed and reprinted.

SCENE II.

P. 48. Orlando after *hanging a paper on a tree*, in the words of a manuscript stage-direction, makes his *exit* and Touchstone and Corin enter; but the latter half of what they say, after the words "mockable at court," down to "I cannot see else how thou should'st 'scape," is crossed out. Still, several literal errors are set right.

P. 50. In Touchstone's verses the line, --

"Wintred garments must be lin'd,"

is corrected to

"*Winter* garments must be lin'd,"

which may be the true reading, although the folios all have *wintred*. The variation from the old copies by some modern editors ought, at least, to have been noted.

P. 51. The first line of Orlando's Poem has the indefinite article supplied by the corrector, in conformity with Pope's emendation,—

“Why should this *a* desert be?”

Tyrwhitt and Malone took a very needless liberty with the text, when they thrust *silent* into the line.

P. 57. Rosalind offers to tell Orlando the different paces of time with different people, and afterwards “whom he stands still withal;” and when she comes to the last, Orlando, according to all editions, asks “Whom *stays* it still withal?” For “*stays* it” the manuscript-corrector inserts *stands he*, which is consistent with what has gone before, and assuredly the language of the poet.

SCENE III.

P. 62. A misprint is met with in the middle of Touchstone's speech upon horns, which, we think, has hitherto not been suspected, but the correction of which makes an obscure passage quite clear. It is given in the four folios in these terms:—

“Many a man has good horns and knows no end of them. Well, that is the dowry of his wife: 'tis none of his own getting; horns even so poor men alone: No, no, the noblest deer hath them as huge as the rascal.”

Malone and others pointed thus, “Horns? even so:—Poor men alone?” and what follows these words is an answer to the obscure question, which explains what was the import of that question. It appears that *are* had accidentally dropped out, and that for “even so” we ought to read *given to*, and then Touchstone's question will be perfectly intelligible: “*Are* horns *given to* poor men alone?” “No, no (replies Touchstone to his own interrogatory); the noblest deer hath them as huge as the rascal.” This emendation may have been obtained from some good authority.

P. 63. All printed editions have missed the rhyme in the last line of the fragment of the ballad, “O, sweet Oliver.” Perhaps it was only the extemporal invention of Touchstone,

but it is thus given by the manuscript-corrector of the folio, 1632.

"O sweet Oliver, O brave Oliver !
 Leave me not behind thee :
 But *wend* away ; begone I say,
 I will not to wedding *bind* thee."

"I will not to wedding *with* thee," has hitherto been the conclusion. "*Wend* away" was Johnson's suggestion.

SCENE IV.

P. 66. Perhaps "dies," in the following passage, is to be taken in the sense of causes to die ; but the corrector of the folio, 1632, removes all doubt, if we may take his representation of the original text, by substituting *kills*. Silvius is asking Phebe whether she will be more cruel than the common executioner ?—

"Will you sterner be
 Than he that dies and lives by bloody drops ?"

If we may read *kills* for "dies," the difficulty upon which Warburton, Johnson, Steevens, Tollet, and others have dwelt is at an end. Can *dines* have been the true word ?

P. 67. The commentators differ as to the precise meaning of "capable" in this passage :—

"Lean but on a rush,
 The cicatrice and capable impressure
 Thy palm some moment keeps ;"

but "capable" appears not to have been the poet's word, and the manuscript-corrector has it "*palpable* impressure,"—an indentation that may be felt.

P. 69. It is worth a note that Marlow's celebrated line, from his "Hero and Leander," quoted in this play,—

"Who ever lov'd that lov'd not at first sight ?"

was underscored by the corrector, because it was a quotation.

P. 70. From "But what care I for words ?" down to "For what had he to do to chide at me ?" is crossed out in the folio, 1632, apparently for brevity's sake.

ACT IV. SCENE I.

P. 73. There is a remarkable misprint of Rosalind's speech, which has been every where repeated, because not till now made apparent. She and Orlando are talking of kissing, as a resource if a lover be "gravell'd for lack of matter." The dialogue has always been this:—

“*Orl.* How if the kiss be denied?

Ros. Then she puts you to entreaty, and there begins new matter.

Orl. Who could be out, being before his beloved mistress?

Ros. Marry, that should you, if I were your mistress, or I should think my honesty ranker than my wit.”

The blunder pointed out by the corrector of the folio, 1632, is in the last speech; and when the genuine text is given it will be seen in an instant how the errors, for there are more than one, occurred. In answer to Orlando's question, “Who could be out, being before his beloved mistress?” Rosalind ought to say,

“Marry, that should you, if I were your mistress, or I should *thank* my honesty *rather* than my wit.”

This is a singular restoration of Shakespeare's text, which could scarcely have arisen from any ingenious guess at the author's meaning.

P. 74. The folio, 1632, is very ill-printed in this scene, and it makes Orlando say, *I do*, instead of “I die,” and lower down (like the earlier folio) converts Coroners into *Chroni-clers*. These mistakes are corrected in the margin.

P. 76. Sir Thomas Hanmer made a tolerable guess, when he altered “occasion,” in the following sentence, to *accusation*,—“O! that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a fool.” It is *accusing* in the corrected folio, 1632; no doubt, Shakespeare's word.

P. 77. The manuscript-corrector adds a small word to the passage with which Rosalind parts with Orlando in this scene, “Well, time is the old justice that examines all such offenders, and let time try *you*.” The sentence is hardly complete without *you*, which is found in the margin.

SCENE II.

P. 78. This short scene is erased, perhaps on account of the song; but if nothing of the kind were given on the stage, it would bring the two interviews of Rosalind and Orlando in juxta-position, and allow no interval. Although the song is struck out with the rest, that which is only a prose direction, but is printed as part of the song, "Then sing him home: the rest shall bear this burden," is underlined by the corrector to indicate the mistake.

SCENE III.

P. 78. It has struck nobody that what Celia says in the commencement of this scene must be a quotation, and it is underscored as such by the corrector of the folio, 1632. Rosalind, impatient at Orlando's apparent want of punctuality, observes,—

"How say you now? Is it not past two o'clock?
And here much Orlando!"

To which Celia answers jestingly by two lines taken, we may suppose, from some now unknown production,—

"I warrant you, with pure love and troubled brain,
He hath ta'en his bow and arrows, and gone forth—
To sleep."

We hear nothing before, nor afterwards, about bows and arrows, and Celia terminates her quotation by two words of her own, jeering Rosalind upon the inattention of her lover. The two lines before "To sleep," read like a quotation; and if they were not, there seems no reason why the corrector should have drawn his pen under them: he erases the redundant word *is*, "*and is gone forth,*" as injurious to the measure, and most likely not in the original from which Shakespeare took the lines.

P. 83. Malone believed that a line had been lost after

"As, how I came into that desert place;"

but if there be any such deficiency, which we do not suspect, it must apply to what precedes, and not to what follows the

above. The corrector of the folio, 1632, does not give the slightest hint that any thing is missing, which he has done in other places ; and, if properly read, the sense is carried on, in spite of erroneous punctuation, through the whole passage. When Rosalind just afterwards *swoons*, and is *raised* by Oliver, the circumstance is noted in the margin, in the absence of printed stage-directions.

ACT V. SCENE II.

P. 89. Silvius, describing love, says, among other things, that it is to be made of

“ All adoration, duty, and observance ;
All humbleness, all patience, and impatience ;
All purity, all trial, all observance.”

Malone suggested that “observance” in the second instance ought to be *obedience* ; but the fact is that the misprint is in the first “observance,” for the corrector of the folio, 1632, makes the line,—

“ All adoration, duty, and *obedience*,”

obedience more properly following “duty” than “trial.”

SCENE III.

P. 91. Considering the difference among the commentators upon the point, it may be fit to mention that in the burden of the song, “It was a lover and his lass,” the line runs, in the corrected folio,—

“ In the spring time, the only pretty *ring* time,”

and not “*rang* time,” as in the old copies, nor “*rank* time,” as Johnson recommended. Steevens was for “*ring* time,” and Pope for a repetition of “*spring* time.” Figures against the separate stanzas show that the order in which they are printed is wrong, and that the song ought to be as represented in the manuscript in the Advocates’ Library, Edinburgh.

Probably the company for which this comedy was prepared could manage this three-part song, and therefore it was not erased, like others for only one voice. The word, in Touchstone's comment upon the singing, is not "untuneable," as in the folios, but *untimeable*, as corrected in that of 1632. This has been a disputed point. In the third stanza of the song itself, "a life" seems properly altered to "*our* life."

SCENE IV.

P. 92. A misprinted line in Orlando's first speech has produced much doubt, and many proposals for emendation. It stands as follows in all the old copies:—

"As those that fear they hope, and know they fear."

It seems strange that nobody should yet have suggested the right change; for the mere substitution of *to* for "they," in the first instance, gives a very intelligible and consistent meaning. The Duke asks, if Orlando believes Rosalind can do what she has promised, and Orlando replies:—

"I sometimes do believe, and sometimes do not,
As those that fear *to* hope, and know they fear."

He was afraid to hope that she could be as good as her word, and knew that he was afraid.

In the next line but one Rosalind observes,—

"Patience once more, whiles our compact is urg'd."

"Urg'd" seems a word not well adapted to the place, and the manuscript-corrector of the folio, 1632, informs us that it is another error of the scribe, and that we ought to read,—

"Patience once more, whiles our compact is *heard*;"

and then she proceeds, orderly and audibly, to recapitulate to the parties the several articles of the compact.

P. 93. Rosalind makes her *exit* with an imperfect line, as it stands printed in all editions: she addresses Silvius,—

"Keep your word, Silvius, that you'll marry her,
If she refuse me:—and from hence I go,
To make these doubts all even.

[*Exeunt ROSALIND and CELIA.*"]

It appears that the dropping out of two small words after "To make these doubts all even," rendered the line defective, and spoiled the intended rhyme, which gives point to the termination of the speech. According to the manuscript-corrector of the folio, 1632, the couplet ran thus in its complete state:—

"If she refuse me :—and from hence I go,
To make these doubts all even—*even so*."

The words thus recovered are of little value, in themselves, but as we can hardly doubt that they came from Shakespeare's pen, we ought to be thankful.

P. 96. A stage-direction (wanting in the old printed copies) informs us that when Rosalind returns, ushered by Hymen, she is apparelled *as a woman*; and from this part of the scene to the end of the play the old corrector has been very particular, by writing in the initials and otherwise, to "bar confusion" as to the various persons addressed, and to make every thing so clear that the actors could commit no mistake.

P. 97. Hymen's address ends thus, as always printed:—

"That reason wonder may diminish,
How thus we met, and these things finish."

But it is put much more tersely in the manuscript of the corrector of the folio, 1632:—

"That reason wonder may diminish,
How thus we met, and *thus we* finish."

We can readily believe that such was the authentic conclusion of the speech.

P. 98. The line in Hymen's song,—

"To Hymen, god of every town,"

is slightly altered by the old corrector, and with some apparent fitness,—

"To Hymen, god *is* every town."

He also introduces an emendation into the last line but two of the Second Brother's speech:—

“ His crown bequeathing to his banish'd brother,
And all their lands restor'd to *them* again
That were with him exil'd.”

The old text is “him” for *them*, which may by misapplied ingenuity be reconciled to propriety; but *them* makes the passage more easily understood, which here, at least, in the winding up of the plot, must have been a main object with the poet.

THE
TAMING OF THE SHREW.

INDUCTION. SCENE I.

P. 107. The stage-direction at the commencement of this comedy in the old folios is confused and redundant, *viz.* : *Enter Beggar and Hostess, Christophero Sly*; but the "Beggar" and Christophero Sly are the same person: therefore, the corrector of the folio, 1632, has made the stage-direction run merely as follows: *Enter Hostess and Christophero Sly*. The prefixes to what Sly says are always printed *Beg.*, for "Beggar," but they are in every instance changed in manuscript to *Sly*.

Sly's exclamation from "The Spanish Tragedy," "Go by S. Jeronimy," has given commentators some trouble, in consequence of the capital S. before "Jeronimy." It seems to be merely a printer's blunder (who might fancy that St. Jerome was alluded to), and so the old corrector treated it, by unceremoniously putting his pen through it.

P. 110. The folios have this line in the Lord's speech of instructions to his servants:—

"And when he says he is, say that he dreams:"

later editors have printed it thus:—

"And when he says he is—, say, that he dreams:"

leaving it to be supposed that the Lord left his sentence incomplete. Such does not appear to be the fact, for the

manuscript-corrector of the folio, 1632, makes the line run naturally enough,—

“When he says *what* he is, say that he dreams.”

In modern editions, by the separate printing of insignificant words, such as *is it* for “is’t” and *an it* for “an’t” of the old copies, syllables have been multiplied in preceding lines, so as to conceal an evident defect in one near the bottom of the page,—

“That offer service to your lordship.”

Here two syllables are wanting, and the corrector of the second folio credibly informs us that we should complete the measure thus:—

“That offer *humble* service to your lordship.”

Adopting this word, it will be necessary to put the Lord’s question in this very usual form:—

“How now! who *is’t*?”

Serv. An’t please your honour, Players,
That offer humble service to your lordship.”

The Players then enter, and after the printed words, *Enter Players*, “5 or 6” are added in manuscript, to show that there ought not to be fewer in the company offering their services.

SCENE II.

P. 113. The Lord (dressed like a servant), wishing to persuade Sly that he has been insane, begins his speech, as commonly printed, with this line:—

“Heaven cease this idle humour in your honour!”

and the manuscript-corrector strikes out “idle,” and inserts *evil*, which is probably right, as is proved by the context, where the Lord adds that Sly had been possessed by a “foul spirit.” “Idle humour” was, therefore, by no means so proper as “*evil* humour,” and was most likely an error of the press.

P. 114. Shakespeare has mentioned his native county in a place where hitherto it has not been at all suspected. Sly, according to all editions, says,—

"Ask Marian Hacket, the fat alewife of Wincot, if she know me not: if she say I am not fourteen pence on the score for sheer ale, score me up for the lyingest knave in Christendom."

Malone did not know what to make of "sheer ale," but supposed that it meant *shearing* or reaping ale, for so reaping is called in Warwickshire. What does it mean? It is spelt *sheere* in the old copies, and that word begins one line, *Warwick* having undoubtedly dropped out at the end of the preceding line. The corrector of the folio, 1632, inserted the missing word in manuscript, and made the last part of the sentence run,—

"If she say I am not fourteen pence on the score for *Warwickshire* ale, score me up for the lyingest knave in Christendom."

Wincot, where Marian Hacket lived, is some miles from Stratford-upon-Avon. It was formerly not at all unusual to spell "shire" *sheere*; and Sly's "sheer ale" thus turns out to have been *Warwickshire ale*, which Shakespeare celebrated, and of which he had doubtless often partaken at Mrs. Hacket's. We almost wonder that, in his local particularity, he did not mention the sign of her house. This emendation, like many others, may have been obtained from some better manuscript than that in the hands of the old printer, or from more correct recitation on the stage.

P. 117. Sly thus addresses his supposed wife:—

"Madam wife, they say that I have dream'd,
And slept above some fifteen year, or more."

The sense tells us that we ought to read,—

"And slept *about* some fifteen year, or more;"

and "above" is altered to *about* by the corrector of the folio, 1632.

P. 118. A misprint of a different kind, and an awkward transposition, destroyed the rhyming couplet with which the Induction ought to end. It has been always printed as follows: Sly is speaking of the play about to be exhibited before him:—

"Well, we'll see't.—Come, madam wife, sit by my side,
And let the world slip: we shall ne'er be younger."

We are to bear in mind that Sly's expression, used in the

very opening, is "Let the world *slide*." How, then, does the manuscript-corrector of the folio, 1632, state that the above lines should run?—

"Well, we'll see't.—Come, madam wife, sit by my side;
We shall ne'er be younger, and let the world *slide*."

The comedy then begins; and, according to the ancient arrangements of our theatres, the supposed spectators, *viz.* Sly, his Lady, the Lord, &c., occupy the balcony at the back of the stage, and facing the real audience: the manuscript stage-direction, therefore, in this place is, *They sit above, and look on below*; that is, look on at what is acted on the stage below them.

ACT I. SCENE I.

P. 119. Recollecting how many learned hands our great dramatist's works have passed through, it is wonderful that such a blunder as that we are now to point out, should not have been long ago universally inserted in the text. Lucentio, attended by Tranio, having arrived at Padua to study in the university there, the servant thus addresses his master; and our quotation is the same in all impressions, ancient and modern:—

"Let's be no stoics nor no stocks, I pray;
Or so devote to Aristotle's checks,
As Ovid be an outcast quite abjur'd."

What are "Aristotle's checks?" Undoubtedly a misprint for Aristotle's *Ethics*, formerly spelt *ethicks*, and hence the printer's blunder.

"Or so devote to Aristotle's *ethics*"

is the line as it stands authoritatively corrected in the margin of the folio, 1632. Blackstone proposed *ethics*, but, we apprehend, that it has been adopted only by Mr. Singer.

In the last line of this page, Lucentio is represented as apostrophising his absent boy, Biondello,—

"If, Biondello, thou wert come ashore," &c.

The real words being merely in the form of an observation,—

"If Biondello *now were* come ashore," &c.

This is one of the mistakes that must have arisen from mis-hearing on the part of the copyist of the play. The manuscript-corrector of the folio, 1632, sets the matter right.

P. 120. Two errors, one of omission and the other of commission, occur in a question by Katherine and an answer by Hortensio. The first is leaving out the word *gracious*, which is wanting to the completeness of the line, and the other the misprint of "mould" for *mood*; both are thus corrected in the margin of the folio, 1632:—

"*Kath.* I pray you, sir, is it your *gracious* will
To make a stale of me among these mates?"

"*Hort.* Mates, maid! how mean you that? no mates for you,
Unless you were of gentler, milder *mood*."

P. 123. Lucentio breaks out into a speech in rhyme in admiration of Bianca's beauty, but it is injured by the misprinting of so poor a word as "had" for *race*:—

"O, yes, I saw sweet beauty in her face,
Such as the daughter of Agenor's *race*,
That made great Jove to humble him to her hand,
When with his knees he kiss'd the Cretan strand."

The above is the greatly improved reading of the corrector of the folio, 1632. Three lines lower he strikes out "hardly" in favour of *scarce*, to amend the measure.

P. 125. The old copies present us with this corrupt and imperfect line, where Tranio is urging his master to speed in exchanging clothes with him:—

"In brief, sir, sith it your pleasure is,"

which is thus altered by the old corrector:—

"*Be* brief *then*, sir, sith it your pleasure is."

Malone guessed at the insertion of *then*, but allowed "In brief" to remain. Lower down, for "wounded eye" the correction is "*wond'ring* eye," which may or may not be right, but the presumption is much in its favour. On p. 129, for "or a worse," the folio, 1632, as corrected, reads "or *even* worse."

SCENE II.

P. 134. Gremio, referring to Petruchio's enterprise against Katherine, tells Hortensio,—

"This gentleman is happily arriv'd,
My mind presumes, for his own good, and yours;"

but it was for Gremio's good, as well as for that of Hortensio, both being suitors to Bianca; and there is little doubt that the corrector of the folio, 1632, was justified in changing "yours" to *ours*. On p. 136, Rowe's change of "seek" to *feat* is also warranted.

ACT II. SCENE I.

P. 137. In the line of Bianca's speech,—

"That I disdain; but for these other goods,"

Theobald read *gauds* for "goods," but the manuscript-corrector tells us that *gards* or *guards*, in the sense of ornaments, was our great poet's word. It may be so.

P. 139. Petruchio says, when ironically praising Katherine to her father,—

"That, hearing of her beauty, and her wit,
Her affability, and bashful modesty,
Her wondrous qualities, and mild behaviour,"

he had come to woo her. The word "wondrous" seems out of place, and in the corrected folio the line in which it occurs thus stands, with evident improvement,—

"Her *woman's* qualities, and mild behaviour;"

for the hero was dwelling upon the heroine's female recommendations and attributes.

P. 144. The point of Katherine's retort to Petruchio has been obscured by an error either of the copyist or of the printer. Petruchio tells her,—

"Women are made to bear, and so are you;"

to which she replies, as the line has been given since the publication of the second folio,—

“No such jade, sir, as you, if me you mean;”

thus calling Petruchio a jade; but the point of her reply is, that although a woman and made to bear, she was not such a jade as to bear Petruchio:—

“No such jade to bear you, if me you mean.”

The folio, 1623, gives the line even less perfectly than that of 1632, and the corrector of the second folio has supplied words which had in some way been misrepresented in the text. The coarse joke about the wasp's sting, near the bottom of the page, is struck out by him.

P. 147. Petruchio, giving Baptista an account of his interview with Katherine, remarks,—

“She is not froward, but modest as the dove;
She is not hot, but temperate as the morn;”

to which ordinary text no objection would perhaps present itself, did not the corrector inform us, by a marginal note, that the last line ought to be,—

“She is not hot, but temperate as the moon;”

which, in reference to the chaste coldness of the moon, was doubtless the true word. Lower down, “part” is changed to *pact*, meaning, of course, compact or agreement.

P. 151. Steevens thought a couplet was intended at the close of this Act, and proposed to read *doing* for “cunning.” He wished to alter the wrong word, for the manuscript-corrector makes it appear that, for the purpose of the rhyme, “woeing” ought to be *winning*:—

“but in this case of *winning*,
A child shall get a sire, if I fail not of my cunning.”

ACT III. SCENE I.

P. 151. Lucentio and Hortensio, disguised as a language-master and a musician, quarrel as to precedence in the

instruction of Bianca. All editions represent Hortensio's speech as beginning thus defectively:—

“ But, wrangling pedant, this is
The patroness of heavenly harmony.”

The corrector of the folio, 1632, gives “ But ” as a misprint for the interjection *Tut!* (of frequent occurrence in this and other plays of the time) and furnishes two missing words in the following manner:—

“ *Tut!* wrangling pedant, *I avouch* this is
The patroness of heavenly harmony,” &c.

which is somewhat better than the insignificant mode adopted by Ritson, who only wanted to fill up the line, “ But, wrangling pedant, *know* this *lady* is,” &c. There must have existed some original for *I avouch*. On p. 154, “ old,” as applied to “ inventions,” is obliterated, and *new* written in its stead.

SCENE II.

P. 156. Biondello's exclamation, as it is given with obvious defectiveness in the early impressions, “ Master, master! news, and such news as you never heard of,” has been amended in various ways; but the manuscript correction in the folio, 1632, differs from all others, and is questionless what the poet intended, *viz.* “ Master, master! news, and such *old* news as you never heard of.” That *old* is wanted appears from Baptista's question, “ Is it old and new too?” which immediately follows. *Old* was often used as a superlative. Lower down, the proposed reading is *heaped* for “hipped.”

P. 157. If the manuscript-corrector of the folio, 1632, be accurate in one of his emendations, it appears to throw a new and singular light upon an incident in Shakespeare's life,—a difference with Michael Drayton,—and to explain why the latter, having praised our greatest dramatist and his “ Lucrece ” in “ Matilda,” first published in 1594, withdrew the stanza in 1596, and never afterwards reprinted it. It is not easy to account for this change on any other ground, than that some offence had been taken by Drayton at Shakespeare, and the point is adverted to in Vol. viii., pp. 411. 475. We have, perhaps, a clue to the origin of the difference in one of the manuscript changes made in the play under consideration, which would show that it arose out of a particular allusion by

Shakespeare to one of Drayton's poems, and not out of any competition between them as dramatic authors. Biondello, bringing an account of the arrival of Petruchio and his man Grumio, and of their strange caparisons and appearance, says of the latter, that he wore "an old hat, and the humour of forty fancies prick'd in't for a feather." This is precisely as the passage is given in all editions of all periods; and Warburton and Steevens speculated that "the humour of forty fancies" was a collection of short popular poems, which Grumio had stuck in his hat by way of ornament. The notion that such was the case is strengthened by the corrector of the folio, 1632; but he gives us more than a hint what was the publication in question, by altering the text as follows:—

"An old hat, and the *Amours*, or Forty Fancies, prick'd in't for a feather."

The old compositor probably obtained "humour" from two lines below, where it is also in immediate juxtaposition with the verb "pricks," and the commentators could find no work at all corresponding in title to "the humour of forty fancies;" here, however, it is stated by the old corrector, that the title was erroneously quoted, or in other words, that the compositor had printed "Humour" for *Amours*, and "of" for *or*. Now, there is a small production, by Drayton, consisting of love poems, the title of which, though not identical, approaches sufficiently nearly to what is found in the amended text, to warrant a suspicion that it might be the work alluded to by our great dramatist, and that Drayton had been so annoyed by the reference, that he expunged from the later editions of his "*Matilda*," the praise he had given to Shakespeare in the first impression in 1594. This notion may be a little supported by the fact, that the ridicule, if intended, was effectual, for Drayton never afterwards reprinted the poetical tract in question, although he inserted some of the sonnets it contains in others of his republications. The tract came out in 1594, under the subsequent brief title:—

"*Ideas Mirrour. Amours in Quatorzains.*"

The word "*Amours*" is in such large type, compared with "*Ideas Mirrour*," that, popularly, it might be called Drayton's "*Amours*," and although not in "forty," it is in fifty "fancies," or short love poems; but "forty fancies," with the introductory word "*Amours*," was probably enough for Shakespeare's

purpose, and he might not wish to be more exact. It is, of course, merely conjecture that he meant to produce a harmless laugh against his contemporary by an allusion to this collection of sonnets; and, if well-founded, it would carry back the composition, and first representation of "The Taming of the Shrew" to about the period assigned by Malone, *viz.* 1595 or 1596. It is to be observed that Shakespeare's "Lucrece," Drayton's "Amours," his "Matilda," and the old "Taming of a Shrew," were all published with the date of 1594. Upon the last, Shakespeare, as is well known, founded his comedy, and his attention might be directed to the subject by the appearance of "The Taming of a Shrew," in 1594. We give the whole of this merely as a speculation; and it is nearly twenty years since we saw the sole existing copy of Drayton's "Amours in Quatorzains."

P. 158. If any confirmation were needed that the scrap of a ballad repeated by Biondello, and printed as prose in all previous editions, was in verse, and a quotation, it is afforded by the corrector of the folio, 1632, who as usual underscores it on that account. When Petruchio and Grumio enter, instantly afterwards, a manuscript stage-direction is inserted to tell us that they are *strangely clad*, and something else seems to have been added, which was erased, and is therefore not legible. The first line spoken by Petruchio, alluding to his poor apparel, is deficient of a syllable,—

"Were it better, I should rush in thus."

The word wanting is supplied by the corrector,—

"Were it *much* better, I should rush in thus."

P. 159. Having inquired after Katherine, and talked for some time, Petruchio suddenly reproves himself,—

"But what a fool am I to chat with you,
When I should wish good-morrow to my bride,
And seal the title with a lovely kiss."

"Lovely" is here misprinted, as in various other places, for *loving*, and that word is found, therefore, in the margin of the folio, 1632. Five lines lower in the folio, 1632,—

"But, sir, love concerneth us to add,"

is amended in manuscript to

"But *to our* love concerneth us to add,"

which, while it preserves the verse, makes the meaning apparent. Theobald has "our" for *to our*, and Tyrwhitt recommended, "But, sir, to her," which, however, renders the measure redundant.

ACT IV. SCENE I.

P. 168. The manuscript stage-directions in this part of the play are descriptive and particular: thus we are informed that when Petruchio and his wife enter, *all the servants, frightened*, run away—that he *sings* the two fragments of ballads—that the *meat is served in*—that *both sit* down to it, and that he *throws it all about*. Modern editions have only some of these instructions for the due performance of the piece, and the old folios none of them.

SCENE II.

P. 172. The evident misprint at the end of Hortensio's speech "them" for *her*, which the second folio caught from the first, is duly set right by the manuscript-corrector. Tranio, immediately afterwards, says,—

"And here I take the like unfeigned oath
Never to marry with her, though she would entreat."

The words "with" and "would" are both redundant, and are struck through by the old corrector, leaving the line, thus perfect;—

"Never to marry her, though she entreat."

In the first line of Hortensio's reply the necessary pronoun *her* is omitted;—

"Would all the world, but he, had quite forsworn *her*."

It is written in the margin, and had probably dropped out at the end of the line.

P. 173. The word "Angel" in the following line,—

"An ancient Angel coming down the hill,"

has produced various conjectural emendations, the one usually adopted being that of Theobald, who proposed to read "ancient *engle*;" but we are to recollect that the person spoken of was on foot, and we have no doubt that the

word wanting is *ambler*, which we meet with in the margin of the corrected folio, 1632. As to *engle*, or *ingle*, which means a person of weak understanding, how was Biondello to know that "the Pedant" was so, by merely seeing him walk down the hill? he could, indeed, see at once that he was an *ambler*. How *ambler* came to be misprinted "angel" is a difficulty of perpetual recurrence.

SCENE IV.

P. 183. Baptista, conferring with the false Vincentio, consents to the marriage of Bianca on the passing of a sufficient dower: if so, he adds,—

"The match is made, and all is done."

This is clearly a defective line, out of which the word *happily* has escaped, as we learn from the corrector of the folio, 1632,—

"The match is made, and all is *happily* done."

In the next line but one, we have "know" misprinted for *hold*, "Where, then, do you know best," instead of "Where, then, do you *hold* best."

P. 185. Lucentio, receiving from Biondello instructions how he should proceed, the latter says in the folio, 1623, which has been commonly followed by modern editors, "The old priest at St. Luke's Church is at your command at all hours:—"

"*Luc.* And what of all this?

Bion. I cannot tell; expect; they are busied about a counterfeit assurance, take you assurance of her," &c.

The folio, 1632, properly prints *except* for "expect," but does not go quite far enough in the emendation, which is thus finished by the old corrector,—

"*Bion.* I cannot tell; except, *while* they are busied about a counterfeit assurance, take you assurance of her," &c.

This addition of *while* cannot be wrong, for Lucentio was to make off with Bianca to St. Luke's during the time that the old folks were "busied" about the pretended deed for the lady's dower.

P. 186. When Petruchio cannot make his wife say that the sun is the moon, he resolves, as a punishment to her, not to proceed on his journey to Baptista's, and tells one of his servants to fetch the horses back that he had sent forward: the invariable text has been,—

"Go on, and fetch our horses back again."

But *one* was of old often spelt "on," and such was the case here, for a marginal note informs us that we ought to read,—

"Go *one*, and fetch our horses back again."

It is a mere trifle; and lower down, in the same page, Katherine admitting that the sun is the moon, says,—

"And so it shall be so for Katherine."

The manuscript-corrector, very properly, makes the last "so" *still*:—

"And so it shall be *still* for Katherine."

Four lines below, the insertion of *what* in the line

"But soft! *what* company is coming here?"

seems almost as necessary to the meaning as to the measure.

ACT V. SCENE I.

P. 192. The real father of Lucentio, having been roughly treated by the pretended father and Tranio, exclaims in old and modern editions,—

"Thus strangers may be *haled* and abus'd,"

which is hardly verse, but the addition of two omitted letters makes it indisputably so,—

"Thus strangers may be *handled* and abus'd."

Handled, which, we may suppose, was misprinted "*haled*," is supplied in manuscript in the corrected folio, 1632.

SCENE II.

P. 194. Petruchio remarks, in all the folios,—

"And time it is, when raging war is come,
To smile at 'scapes and perils overblown."

Rowe altered "come" to "done," some emendation of the kind being necessary ; but, according to the correction in the folio, 1632, the proper word was not "done," but *gone*, as conjectured in note 2, at the foot of this page.

P. 196. The corrector of the folio, 1632, informs us, as we may readily believe, that the word *several* has strangely escaped from the subsequent line by Petruchio :

" Let's each one send unto his wife,"

instead of

" Let's each one send unto his *several* wife,"

which makes the sense and measure complete. Words would scarcely have been arbitrarily inserted in this way without any warrant within the knowledge of the corrector.

P. 198. Lucentio's wife, Bianca, not obeying his directions to come to him, he tells her that her refusal,—

" Hath cost me five hundred crowns since supper time."

We need have no scruple in amending a line so manifestly corrupt both in substance and form, for the wager was not *five* hundred, but "one hundred crowns;" and the verse is also redundant, though easily reduced to its proper length without any loss, excepting of a useless word that, in some unexplained manner, found its way into it. In the corrected folio, 1632, the passage appears thus:—

" The wisdom of your duty, fair Bianca,
Cost me *one hundred* crowns since supper time."

Pope was the first to set right the numerical blunder ; but until now, when we have this new authority before us, no editor has thought himself at liberty to reject the needless auxiliary.

ALL'S WELL THAT ENDS WELL.

ACT I. SCENE I.

P. 208. The Countess, speaking of Gerard de Narbon, says, as the passage has been invariably printed, "Whose skill was almost as great as his honesty; had it stretched so far, would have made nature immortal," &c. The auxiliary verb "was" is struck out in the corrected folio, 1632, and the sentence is made to run less elliptically, "Whose skill, almost as great as his honesty, had it stretched so far, would have made nature immortal," &c.

P. 210. In the passage of Helena's speech,—

"My imagination
Carries no favour in't but Bertram's,"

the last line is clearly faulty, the word *only* having been accidentally omitted:

"Carries no favour in't but *only* Bertram's,"

is doubtless the true reading from the corrected folio, 1632.

P. 212. In the dissertation on virginity by Parolles, "ten" is altered to *two*, which has not been the usual mode of printing the sentence, "Within *two* years it will make itself two, which is a goodly increase." This was Steevens' mode of curing the misprint, and, on the whole, it seems preferable to Sir Thomas Hanmer's change of "two," in the second instance, to *ten*, "Within ten years it will make itself *ten*." Parolles would hardly look forward to so distant a period. This speech, and indeed all the rest of the scene until the

entrance of the Page, is crossed out in the folio, 1632. Nevertheless several emendations are made in the margin: thus Parolles at the end of his harangue asks Helena, "Will you *do* any thing with it," which connects her reply, "Not *with* my virginity yet," and the question: *do* and *with* are both added by the old corrector of the folio, 1632. The whole of this part of the scene is a very blundering specimen of typography.

P. 214. A difficulty which has arisen respecting the couplet,—

"The mightiest space in fortune nature brings
To join like likes, and kiss like native things,"

is in a great degree, if not entirely, removed by the transposition of the words "fortune" and "nature:" the manuscript-corrector instructs us to read thus:—

"The mightiest space in *nature* *fortune* brings
To join like likes, and kiss like native things."

The meaning is then evident, *viz.*, that fortune occasions things that are like each other to join, notwithstanding "the mightiest space in nature" may intervene between them.

SCENE III.

P. 220. It has been stated that it was the practice of the corrector of the folio, 1632, to mark under every passage quoted, whether from a ballad or a book; and by amending the Clown's repetition of an old song he has supplied a deficiency, which Warburton perceived and would have set right, but not in the right way. We may feel satisfied that it ran thus, and the necessary words, *Good sooth it was*, are written in an adjoining blank space:—

"Was this fair face, quoth she, the cause
Why Grecians sacked Troy?
Fond done, done fond, *good sooth it was*;
Was this King Priam's joy?"

The rest is the same as in the old folios. The Countess complains that the Clown "corrupts the song," which he denies; and his answer contains another addition to the text of some importance, besides the correction of a printer's error, which has always been amended in a way to injure,

instead of improving, the sense. The Clown says, in reply to the charge that he "corrupts the song" by allowing only one good woman in ten,—

"One good woman in ten, madam, which is a purifying o' the song, and mending o' the sex. Would God would serve the world so all the year! we'd find no fault with the tithe-woman, if I were the parson. One in ten, quotha! An we might have a good woman born—but *one*—every blazing star, or at an earthquake, 'twould mend the lottery well."

Thus, besides the restoration to the original text of the words *and mending o' the sex*, the meaning is strengthened by "but *one*," instead of "but ere," or "but *ore*," as it stands in the old impressions. Steevens left it out because he did not know what to make of it, and Malone suggested "but *or*." The emendation of "*ore*" to *one* adds force to the satire intended by the Clown.

P. 221. The Clown's ridicule of the puritans and the Steward's remark about the "queen of virgins" are both erased—the last, probably, because it was unintelligible to the corrector.

P. 222. The Countess has received information from her Steward of Helena's secret love for Bertram, and in a soliloquy (for according to the manuscript-corrector of the folio, 1632, the heroine enters too early in all editions) makes excuses for the young lady's passion, ending with this couplet, as it has always been printed:—

"By our remembrances of days foregone,
Such were our faults; or then we thought them none."

Here there is a misprint, arising no doubt out of the mishearing of the scribe, the correction of which is of importance, because it makes the meaning of the Countess quite evident, whereas, in the ordinary state of the text, it is obscure. The lines ought to run, as we learn from the old corrector's manuscript,—

"By our remembrances of days foregone
Search we out faults—for then we thought them none."

i. e. let us measure faults in others by the recollection of our own, when we thought them none. Helena enters at the moment, and the suspicions of the Countess are confirmed by her appearance, "Her eye is sick on't," &c.

P. 225. In Helena's speech, describing her father's prescriptions, she says, in all copies of the play, that they are

"such as his reading
And manifest experience had collected."

For "manifest," the corrector of the folio, 1632, places *manifest* in the margin, in allusion to the old physician's great practice. We may safely admit the emendation.

ACT II. SCENE I.

P. 229. The corrector of the folio, 1632, not being able to make any thing out of the words, "there do muster true gate," has struck them out, and left the sentence to run thus: "For they wear themselves in the cap of the time, eat, speak, and *move* under the influence of the most received star." For *move*, the second folio has the misprint of *more*.

P. 230. Some of the commentators fancied that a line had been lost at the close of Lafeu's speech, in praise of the wonderful prescription he had seen, which was able to do much more than cure the King, for it could raise Pepin from his grave, and enable Charlemaine to write a love letter to the owner of the medicine. The passage has hitherto been given as follows:—

"whose simple touch
Is powerful to arise King Pepin, nay,
To give great Charlemaine a pen in's hand
And write to her a love-line."

Of the word "arise," we have no other example, and the old corrector writes it *upraise*, for which it was most likely misprinted—while to alter "and" to "to," at the beginning of the next line but one, makes the whole meaning clear, without supposing any thing to have been lost:—

"whose simple touch
Is powerful to *upraise* King Pepin, nay,
To give great Charlemaine a pen in's hand
To write to her a love-line."

P. 233. The manuscript-corrector reads, "despair most *fits*," for "shifts" in the last line of Helena's speech; and,

supported as the change is by other authorities, there can be no dispute that it is the right word, in preference to "despair most sits" of Pope.

P. 234. In the King's speech, accepting the services of Helena, occurs a line of only eight syllables, to which Warburton added the word "virtue" to complete the measure. It has been supposed by some that it might have been left by the author purposely defective; but, on the other hand, we now find that the corrector of the folio, 1632, introduced an emendation of it, and we cannot but conclude that he had some right to do so, especially as the change he recommends is free from the objection to which the suggestion of Warburton was liable: he also proposes a slight change in the next line, which appears to be a decided improvement. The couplet stands thus in all the folios:—

"Youth, beauty, wisdom, courage, all
That happiness and prime can happy call."

As amended by the old corrector, it runs,—

"Youth, beauty, wisdom, courage, *honour*, all
That happiness *in* prime can happy call."

"Happiness in prime" is of course happiness in youth, the spring of life, as Johnson explains the word "prime:" "*in* prime" was Jackson's conjecture, but he never guessed at the important word supplied in the preceding line. For that we are indebted to the old corrector.

SCENE III.

P. 240. The King, after his cure, calls forth the young lords under his wardship, that Helena may make her choice from them, telling her that "they stand at his bestowing:"—

"O'er whom both sovereign power and father's voice
I have to use."

The manuscript-corrector of the folio, 1632, puts "sovereign" as well as "father" in the genitive:—

"O'er whom both *sovereign's* power and father's voice
I am to use."

The King was to use his power as a sovereign, as well as his

voice as a father, with his youthful nobility. In Lafeu's speech, just below, "And writ as little beard" is changed to "And *with* as little beard," with obvious fitness in this place, although elsewhere Shakespeare uses "writ" and "write" with some peculiarity.

P. 242. When Helena makes her choice of Bertram with the words, "This is the man," a stage-direction is added in manuscript, *He draws back*, to show in what way the hero on the instant indicated his astonishment and reluctance. The notifications of the kind throughout this play are comparatively few, and of little moment.

P. 243. Regarding the sentence,—

"My honour's at the stake, which to defeat
I must produce my power,"

the commentators differ, some being for *defend* and others for preserving "defeat." There can be no doubt that *defend* is the word required by the sense, and we find "defeat" altered to *defend* in the margin of the corrected folio, 1632. It seems a mere error of the press.

P. 247. Another misprint occurs in Lafeu's attack upon Parolles, where he says, according to all old copies of the play, "You are more saucy with lords and honourable personages, than the commission of your birth, and virtue gives you heraldry." Malone altered the places of "commission" and "heraldry" without any improvement, and without being aware that "commission" was merely a blunder for *condition*: "than the *condition* of your birth, and virtue gives you heraldry," is the true reading, supplied by the corrector of the folio, 1632.

P. 248. Rowe was the first, in print, to change "detected" to *detested* in the following passage,—

"War is no strife
To the dark house, and the detested wife."

It is "detected" in the old editions; but in the folio, 1632, it is corrected in manuscript to *detested*—thus setting right an indisputable error.

SCENE IV.

P. 250. In modern editions (in some without notice) two speeches by the Clown are made only one; and in the old folios he is represented as speaking twice running. The fact is (as conjectured in note 6), that an answer by Parolles to the Clown's first speech has been accidentally omitted in the printed copies, but is supplied in manuscript in the folio, 1632. The dialogue, therefore, ought to run,—

Par. Go to, thou art a witty fool: I have found thee.

Clo. Did you find me in yourself, sir, or were you taught to find me?

Par. Go to, I say: I have found thee: no more; I have found thee, a witty fool.

Clo. The search, sir, was profitable," &c.

What we have printed in Italics is written in the lower margin of the folio, 1632, with a line drawn to the place in the page where it ought to come in. The omission was not of great value in itself; but we are, of course, glad to preserve any lost words of our great dramatist.

SCENE V.

P. 252. As might be expected, the mistake, in Bertram's speech, of, "And ere I do begin," for "*End* ere I do begin," did not escape the corrector of the folio, 1632, who marked the emendation in the margin. Another instance of misprinting "end" *and*, occurs in "Henry the Fifth."

ACT III. SCENE II.

P. 258. The commencement of the speech of the Countess to Helena, on the return of the latter to Rousillon, has always been given as follows:—

"I pr'ythee, lady, have a better cheer;
If thou engrossest all the griefs are thine,
Thou robb'st me of a moiety."

The old corrector tells us, and we may readily believe him, that there is a small, but important, error in the second line,—

M

"If thou engrossest all the griefs as thine,
Thou robb'st me of a moiety."

P. 259. A decided corruption is pointed out in one of the French Envoy's remarks upon Parolles: the words, as commonly printed, are,—

"Indeed, good lady,
The fellow has a deal of that too much,
Which holds him much to have."

If two errors in the last line had not been committed, the commentators would have been spared much useless conjecture; for the passage ought, as we learn from a manuscript note in the folio, 1632, to stand as follows:—

"Indeed, good lady,
The fellow has a deal of that too much
Which *hoves* him much to *leave*."

What was unintelligible, without the exercise of peculiar and misplaced ingenuity, is thus rendered clear and palpable.

P. 260. In the same way, and upon the same evidence, we are able to set right a quotation which has given infinite trouble and occasioned many notes. It occurs in Helena's speech, where she is reflecting on the danger to which Bertram will be exposed in the wars: she says, according to the folio, 1623,

"O! you leaden messengers,
That ride upon the violent speed of fire,
Fly with false aim; move the still-peering air,
That sings with piercing, do not touch my lord!" &c.

The folio, 1632, has "still-piercing air," and "that stings with piercing." Malone printed "still-piecing air," and so far was right; but the old corrector substitutes *volant* for "violent" and *wound* for "move," and gives the whole passage thus distinctly:—

"O! you leaden messengers,
That ride upon the *volant* speed of fire,
Fly with false aim; *wound* the still-piecing air,
That sings with piercing, do not touch my lord!" &c.

The mistake of "violent" for *volant* was almost to be expected; and the copyist, having misheard the word, wrote "move" instead of *wound*. This is an emendation that might possibly have been made without the assistance of a better

manuscript than that used for the folio in which the error first appeared. Malone truly states that in the line,—

“I met the ravin lion when he roar'd,”

“ravin” means *ravening*: the old corrector states that “ravin” was a misprint for *ravening*.

SCENE IV.

P. 263. In the passage,

“Which of them both
Is dearest to me, I have no skill in sense
To make distinction,”

“skill *or* sense” seems colloquially preferable, and “in” is altered to *or* by the corrector of the folio, 1632.

SCENE VI.

P. 269. For “let him fetch his drum,” the correction in the folio, 1632, is “let him fetch *off* his drum,” which is the very phrase used in the next speech. Theobald speculated that “lump of ours,” of the old copies, should be “lump of *ore*,” but “lump of *ores*” is proposed in the margin of the folio, 1632.

ACT IV. SCENE II.

P. 278. We here meet with an easy misprint and a happy emendation of the text. Bertram, endeavouring to melt and mould the virtuous Diana to his wishes, tells her,—

“If the quick fire of youth light not your mind,
You are no maiden, but a monument:
When you are dead, you should be such a one
As you are now, for you are cold and stern.”

Steevens seems to have had a notion that “stern” was not the right word, but he did not know what to put instead of it. Bertram complains that Diana is not a “maiden, but a monument,” and the old corrector explains how she was a monument,—

“For you are cold and *stone*.”

P. 279. The seven lines in Diana's speech, which begin "What is not holy," and end "That I will work against him," are erased in the corrected folio, perhaps as difficult to be understood, and Johnson and others have admitted themselves to be "at a loss" for the meaning.

P. 280. The following passage, as it is printed in all the old editions, has caused much vexation: Diana is speaking to Bertram, who is doing his utmost to make his suit acceptable to her,—

"I see, that men make ropes in such a scarre,
That we'll forsake ourselves."

The reading of Rowe, the earliest editor after the appearance of the last of the four folios in 1685, was,—

"I see that men make *hopes* in such *affairs*,
That we'll forsake ourselves."

Other emendations have been proposed; but it may be sufficient to state that Malone adopted *hopes* from Rowe, and substituted "in such a *scene*," for "in such a scarre." The corrector of the folio, 1632, appears to have detected the real misprint, and the correction of it makes it evident that Diana intends to say, that when men endeavour to seduce women from virtue, they indulge hopes that the weaker sex will abandon themselves "in such a suit," and submit to impurity:—

"I see, that men make *hopes*, in such a *suit*,
That we'll forsake ourselves."

Thus we find that *hopes* (as Rowe supposed) had been misprinted "ropes," and that *suit* (often spelt *suite* of old), had been misprinted "scarre." With these two errors set right the meaning of the poet seems ascertained.

P. 281. Diana, having assented to Helena's wish that she should be her substitute, exclaims, just before Bertram makes his *exit*,—

"You have won
A wife of me, although my hope be done."

The manuscript-corrector erases "done," and inserts *none*: she had gained a wife for Bertram, although her hope in the transaction was nothing. We may take it for granted, perhaps, that the original word was *none*; but here, as in some

former cases, it may be thought, on any other account, a matter of much indifference.

SCENE III.

P. 282. Those who have desired to adhere closely to the folio, 1623, have sometimes been induced to refuse to correct even decided errors of the press ; as in the following instance, where the French Gentleman is made to ask, "Is it not meant damnable in us, to be trumpeters of our unlawful intents?" "Is it not *most* damnable," &c., is required by the sense, as well as warranted by the corrector of the folio, 1632. In the next speech of the same character we ought, on the same warranty, to change "company" into *companion*, although sense may certainly be made out of "company" of the old impressions.

P. 283. There are three mistakes of the same description in another short speech by the French Gentleman on this page : we first quote it as printed in the folio, 1632 :—

"The stronger part of it by her own letters ; which make her story true, even to the point of her death : her death is self, which could not be her office to say, is come, was faithfully confirmed by the rector of the place."

The corrector of the folio, 1632, and common sense, tell us for "stronger," to read *stranger* ; for "is self," to read *itself* (as has of course been done by all modern editors) ; and for "was," to read *and*.

P. 285. For "counterfeit module" the old corrector has not "model," but *medal* : medals were often counterfeit.

P. 286. After Parolles has offered to take the sacrament, in order to testify to the truth of what he says, the following words, "All's one to him," are absurdly made part of his own speech in the old copies. It has been usual, with Malone and others, to assign them to Bertram, but Ritson contended that they rather belonged to Dumain. A manuscript-correction shows that it was an observation made aside by the person who pretended to act as Interpreter, the prefix *Int.* having been inserted in the margin of the folio, 1632.

SCENE IV.

P. 293. The passage in Helena's speech, beginning, "But O, strange men," and ending, "But more of this hereafter," is struck through with a pen. We may here mention that such is the case with a part of the next scene, from Lafeu's question, "Whether dost thou profess thyself," &c., down to the Clown's speech ending with the words, "the great fire." The reason for the last omission we can readily understand.

P. 294. When Helena is in haste to take her departure from Florence, with Diana and the Widow, she is represented in the folios as saying to them,—

"We must away;
Our waggon is prepar'd, and time revives us."

Nearly all the commentators agree that "revives" must be a misprint, and Johnson suggests *invites* as the proper word; but the corrector of the folio, 1632, informs us that "revives" is an error for *reviles*: time blamed Helena and her companions for delay. In the earlier part of the same speech he converts "word" into *world*:—

"But with the *world* the time will bring on summer."

Helena wishes Diana to wait with patience the issue of events, which would produce as happy a result, as in the natural world, where the beauty of summer followed the dreariness of winter. This trifling change seems to render unnecessary any speculation.

SCENE V.

P. 295. For "*salad-herbs*" (which Rowe inserted, the word being only "herbs" in the folios), we ought, according to the old corrector, to read *pot-herbs*, the printer, or scribe, as in some other cases already pointed out, having blundered, because two words came together with nearly the same letters and sound:—"They are *not pot-herbs*, you knave; they are nose-herbs." Lower down, we have properly *name* for "maine" of the old impressions.

P. 296. The Countess, describing the Clown, says that "he has no pace, but runs where he will." A letter has

merely been omitted, as we learn from a manuscript-correction, and we ought to read *place* for "pace," the Countess meaning that the Clown had no fixed duties, although allowed the run of the house. This slight change, which accords with Tyrwhitt's notion, renders it needless to suppose, with Johnson, that the Countess makes a far-fetched allusion to the pace of a horse.

ACT V. SCENE I.

P. 298. Steevens originally fancied that "*Astringer*" was an error of the press for *a stranger*; but he afterwards introduced a long note to show that "*a gentle Astringer*" of the folio, 1623, was "*a gentleman falconer*." In the folio, 1632, the word is printed *A stranger*, and the manuscript-corrector has altered the stage-direction to this form, *Enter a gent. a stranger*; that is, *Enter a gentleman, a stranger*,—a person not known to Helena and her companions, although she had seen him at court. We may feel confident that it was a mistake, first made in the folio, 1623, and that this *gentleman, a stranger*, had no necessary connexion with falconry. In confirmation it may be added, that when he afterwards appears again before the King at Rousillon, he is only called in the old copies *a gentleman*, without any hint that he is what Steevens terms "*an astringer*;" and the manuscript-corrector of the folio, 1632, has altered the stage-direction in that place to *Enter the gentleman stranger*, in order to identify him with the *Gent. a stranger*, in the former scene.

SCENE II.

P. 299. To the words, "*Enter Clown and Parolles*," the old corrector has subjoined *ill-favoured*, to show that the apparel of Parolles was very different, in this scene, to the gay attire he had worn before his exposure and dismissal.

SCENE III.

P. 302. The alteration of *blaze* for "*blade*" in the line,—

"Natural rebellion, done in the blade of youth,"

of the old copies, is confirmed by a manuscript marginal

note in the folio, 1632. Theobald was the first to substitute *blaze*.

P. 304. In the King's speech, beginning "Well excus'd," the epithet "sour," before "offence," is altered to *sore*, perhaps fitly, while the two strange lines,—

"Our own love, waking, cries to see what's done,
While shameful hate sleeps out the afternoon,"

are erased, giving some countenance to Johnson's "hope" that they were "an interpolation of a player," though we believe it to be an inexplicable corruption. It has been the practice of all modern editors to assign the couplet,—

"Which better than the first, O, dear heaven bless!
Or, ere they meet, in me, O nature, cease,"

to the Countess instead of the King, to whom they are certainly wrongly given in all the folios. The manuscript-corrector of the folio, 1632, places the prefix of *Lafeu* before them, making his speech begin there, and not at "Come on, my son," &c. No material objection to this arrangement seems to present itself. The conclusion of the speech, as it stands in the old impressions,—

"Such a ring as this,
The last that ere I took her leave at court,
I saw upon her finger,"

runs much more intelligibly as follows:—

"Such a ring as this,
The last *time* ere *she* took her leave at court,
I saw upon her finger."

Rowe proposed *she*; but the alteration of "that" to *time* seems equally necessary, and it is justified in the handwriting of the old corrector.

P. 307. A good deal of contrariety of opinion has prevailed respecting *Lafeu's* speech, rejecting *Bertram*. In the folio, 1623, it is this, with the observance of the old punctuation, which is here material:—

"I will buy me a son in law in a fair, and toll for this. I'll none of him."

The folio, 1632, furnishes the text thus varied:—

"I will buy me a son in law in a *fear* and toll *him* for this. I'll none of him."

The old corrector of that edition merely alters the stops (setting right the mis-spelling of the word "fair"), and renders the sentence quite perspicuous:—

"I will buy me a son in law in a fair, and tell him: for this, I'll none of him."

i. e. pay toll, as usual in fairs, on the purchase, but have nothing more to do with Bertram.

P. 308. An improvement in the versification is produced by the addition of a single letter in one of the King's speeches, where he says,—

"Come hither, count. Do you know these women?"

The manuscript-correction is,—

"Come hither, *county*. Do you know these women?"

County, for "count," is of constant occurrence.

P. 309. The line in Bertram's explanation how Diana obtained the ring from him,—

"Her insuit coming with her modern grace,"

has been supposed to refer to her *solicitation* for the ring; but the words, "insuite comming," as they are spelt in the folio, 1623 (the folio, 1632, omits the final *e*), are merely misprinted; and on the evidence of the manuscript-corrector, as well as common sense, we must print the passage hereafter,—

"Her *infinite cunning*, with her modern grace,
Subdued me to her rate."

This appears to be one of the instances in which a gross blunder was occasioned, in part by the mishearing of the old scribe, and in part by the carelessness of the old printer. The sagacity of the late Mr. Walker hit upon this excellent emendation. See *Athenæum*, 17 April, 1852.

P. 310. The word "have" is struck out in the following line; and as it is injurious to the measure, as well as needless to the meaning, we may feel assured that it accidentally found its way into the text of the folios:—

"You that have turn'd off a first so noble wife."

It must have originally stood,—

"You that turn'd off a first so noble wife."

Malone felt the objection to "have" so strongly that he omitted it, but inexcusably without notice.

P. 313. When Bertram, just after the entrance of Helena, exclaims, "Both, both! O, pardon!" he flung himself upon his knees, when this play was anciently acted, and *Kneels* is therefore inserted as a marginal stage-direction. We might gather from the first words of the "Epilogue" (not so called in the old copies, the six lines having no heading), that it was spoken by the King; but it is so stated in manuscript by the corrector of the folio, 1632, *Epilogue by the King*.

TWELFTH NIGHT;

OR,

WHAT YOU WILL.

ACT I. SCENE I.

P. 325. From the manuscript stage-direction in the corrected folio, 1632, inserted before the Duke speaks,—*Music behind*—we may infer that the comedy opened by the performance of some instrumental strains at the back of the stage. When the Duke exclaims “Enough! no more,” *Cease* is written in the margin; so that, perhaps, the musicians continued to play, in a subdued manner, while the Duke was delivering his first seven lines.

An authority has been long wanted for the word *south* (in preference to “sound” of all editions until Pope’s time), in the passage,—

“O! it came o’er my ear like the sweet *south*,
That breathes upon a bank of violets.”

The corrector of the folio, 1632, supplies that authority, and has struck out the two last letters of “sound,” and replaced them by *th*, in his ordinary brief and business-like manner. We may thus, perhaps, consider “sound,” which has had but few advocates in modern times, in future exploded from the text of Shakespeare.

SCENE III.

P. 332. The old copies, when Maria is going, make Sir Toby say, “An thou let part so, sir Andrew,” omitting a

pronoun which seems necessary, and which is supplied by the manuscript-corrector, "An thou let *her* part so, sir Andrew." Farther on in the same dialogue the folio, 1632, left out *me* in the sentence by sir Andrew, "Never in your life, I think ; unless you see Canary put *me* down." A note in the margin makes the passage correspond in this particular with the folio, 1623.

P. 333. Theobald detected a singular printer's error, when, in all early editions, Sir Toby tells sir Andrew that his hair "will not cool my nature," instead of "will not *curl by* nature." The old corrector of the folio, 1632, alters "cool" to *curl*, and "my" to *by*, as might be expected.

P. 335. Pope was wrong in his change respecting "flame-colour'd stock:" the old editions have it "*dam'd* colour'd stock," which the manuscript-corrector informs us ought to be "*dun*-colour'd stock." When sir Andrew, referring just before to his dancing, tells Sir Toby, that he has "the back-trick simply as strong as any man in Illyria," a stage-direction is inserted in the margin, *Dances fantastically*, to show that the knight exhibited his proficiency to the audience. At the close of the scene, when Sir Toby observes to Sir Andrew, "Let me see thee caper," the stage-direction is *Dances again*, we may presume, as ridiculously as before. These notes, for the direction of the performer of the part, are not in any edition ancient or modern, and were very possibly derived, in part, from the practice of the old actor of the character of sir Andrew.

SCENE IV.

P. 337. The Duke having directed Viola to make love on his behalf to Olivia, the latter replies,—

"I'll do my best

To woo your lady,"

and then adds, *aside*,—

"Yet, a barful strife ;

Whoe'er I woo, myself would be his wife."

The force of the last passage is much augmented by making the first hemistich an exclamation,—

"Yet, O barful strife !"

which is the judicious reading afforded by the corrector of the folio, 1632.

SCENE V.

P. 340. *To be* is clearly wanting before "no better than the fools' zanies" in Malvolio's speech: those words are found in manuscript in the margin of the folio, 1632. On the next page *that* seems fitly inserted before "has a most weak *pia mater*," which ends what the Clown says.

P. 342. It is clear that the following ought to be in the alternative; Malvolio speaks: "He says he'll stand at your door like a sheriff's post, and be the supporter of a bench, but he'll speak to you." Viola could hardly suppose herself "a sheriff's post," and "the supporter of a bench" at the same time; therefore the manuscript-correction is "*or* be the supporter of a bench." Such emendations are minute, but they are generally important, as far as the sense of the poet is concerned; and, at all events, they show the attention the corrector paid even to what might be considered trifles, did they relate to any other author than Shakespeare.

P. 345. The expression, "Such a one I was this present," has excited much comment, editors not exactly knowing what to make of it. The manuscript-corrector says that we ought to read, "Such a one I *am* at this present," which, bearing in mind that Olivia unveils at the instant, is reasonable; but, nevertheless, the old reading might possibly stand.

ACT II. SCENE I,

P. 349. It is not easy to determine with whom the responsibility rests of the strange, but decided, blunder here pointed out by the corrector of the folio, 1632. Sebastian is speaking of his reputed likeness to his sister:—

"A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful: but, though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her," &c.

It is not surprising that the commentators should have been at strife regarding the meaning of this passage; and Warburton was so gruelled by it, that he felt obliged to omit

the words, "with such estimable wonder," as "a player's interpolation." This is a very ready way of overcoming any obstacle. It certainly is difficult to account for the gross misprints in the above short sentence; but they are most distinctly pointed out by the corrector of the folio, 1632, in his own clear and accurate, but peculiar manner; and when we read the words he has substituted for those of the received text, we see at once that he could not be mistaken. Sebastian modestly denies that he much resembled his beautiful lost sister, observing,—

"A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful; but, though I could not with *self-estimation* wander so far to believe that, yet thus far I will boldly publish her," &c.

May we conclude, that this new and self-evident improvement of the absurd old reading was derived from some original source, perhaps from some better manuscript than that employed by the old printer of the folio, 1623, which was exactly followed in the folio, 1632? Such an emendation could hardly be the result of mere guess-work.

P. 351. The ambiguity, to say the least of it, belonging to Viola's words, "She took the ring of me," is entirely avoided by reading, "She took *no* ring of me;" and this, no doubt, was the language of the poet. The corrector of the folio, 1632, strikes out "the" in the body of the text, and places *no* in the margin. This alteration renders what the heroine afterwards says quite consistent, "I left *no* ring with her," and "Why, he sent her *none*."

SCENE III.

P. 353. We meet with a welcome addition to the text where it cannot be doubted that something is wanting. One of the speeches of Sir Andrew has hitherto only terminated with a hyphen, showing that even the conclusion of a word has been carelessly omitted in the old copies: in modern editions the hyphen has been elongated, as if the knight had been interrupted by the Clown, and not allowed to finish his sentence. In the first and other folios, this part of the dialogue stands exactly as follows:—

"*Sir To.* Come on: there is sixpence for you; let's have a song.

Sir An. There's a testril of me, too: if one knight give a-

Cl. Would you have a love-song, or a song of good life?"

The elongation of the hyphen in modern editions, has made Sir Andrew's speech of course appear thus, but it is a misrepresentation of the originals:—

"*Sir And.* There's a testril of me too: if one knight give a——"

Now, what ought to be the text, according to the addition made to it by interlineation in the corrected copy of the folio, 1632? It will be seen that the continuation of the sentence, thus cut short by a hyphen in the early impressions, completes the word, of which the two syllables had been separated: we give the speech, to the minutest particular, in the form in which it appears, partly in print, and partly in the hand-writing of the old corrector, marking the latter by *Italic type*:—

"*Sir An.* There's a testrill of me too: if one knight give a- *way size pence so will I give an other: go to, a song.*"

The first line ends with *a-*, and the next begins with *way*: unless, therefore, the corrector of the folio, 1632, invented this termination of an unfinished sentence, he must have obtained it from some accurate and authentic source. In this instance, we apprehend that the manuscript used by the old printer was not defective, but that a line, consisting of what is above inserted in *Italics*, was accidentally left out by the compositor of the folio, 1623, owing to the termination of both speeches with the word "*song*," and the defect never discovered. In all the copies of the folios, 1623 and 1632, which we have had an opportunity of examining, the same deficiency is to be noted.

P. 354. An alteration is made in the Clown's song, which gives a different, if not an improved, meaning to the second line of it:—

"O, mistress mine! where are you roaming?
O! stay, *for here* your true love's coming," &c.

The ordinary words are "O! stay and hear," &c.

The stage-directions regarding the singing of the scraps of ballads, catches, &c., in this scene, are numerous and precise: but there is one manuscript note opposite the line of the ballad,—

"O! the twelfth day of December,"

which is not easily understood: it merely consists of "17

Nov." Why the 12th December was especially mentioned in the ballad quoted, we know not; but the 17th November was the day on which Queen Elizabeth ascended the throne, and it was usual to compose and publish loyal songs to celebrate it. When this comedy was first produced, it seems probable that Elizabeth was still reigning, and a song on the 17th November may possibly have been originally introduced in her honour, which might be altered to some other, beginning, "O! the twelfth day of December," after her demise. This curious fact may have been within the knowledge of the corrector of the folio, 1632, and he may have thus briefly recorded it.

SCENE IV.

P. 363. Just before the *exit* of the Clown the Duke is made to say, in the old copies as well as in modern editions, "Give me now leave to leave thee," which can hardly be right, seeing that it is the Clown who is going to leave the Duke, not the Duke the Clown: the old corrector therefore makes these necessary changes: "*I give thee now leave to leave me.*" *Thee* and *me* got transposed, and *I* was omitted.

SCENE V.

P. 367. In Malvolio's speech beginning, "And then to have the humour of state," we meet with the common misprint of "humour" for *honour*. There can be little doubt that the corrector of the folio, 1632, has furnished the true word, although the false one has been argued upon by various commentators, "And then to have the *honour* of state." Malvolio is fancying himself married to the Countess, and assuming dignity in consequence among his menials.

The suggestion in note 10, that "*cars*" has been misprinted, gives a hint at the explanation of a speech by Fabian, which we find in the hand-writing of the corrector. Fabian is enforcing silence in order that Malvolio, while they are watching him, may not discover them, and says in the folio, 1623, "Though our silence be drawn from us with cars, yet peace!" The folio, 1632, prints "*cars*" *cares*, and many proposals have been made to alter "*cars*" to *cables*, *carts*, &c.; but "with cars" turns out to be an error of the press for *by th' ears*, or *by the ears*, and the meaning is per-

fectly clear when we read, "Though our silence be drawn from us *by th'ears*, yet peace!"

This scene is very carelessly printed in the old copies, and subsequently we have "stallion" for *stannyel* (the corrector of the folio, 1632, gives the word *falcon*, which means nearly the same thing), "become" for *born*, &c. The folio, 1632, renders the matter worse by additional errors, besides those in the earlier impression of 1623; but they are all set right in manuscript. It turns out, as we might expect, that "the gates of Tartar" is to be read "the gates of *Tartarus*."

ACT III. SCENE I.

P. 374. Viola, dissenting upon the qualifications of a professed jester, remarks:—

"He must observe their mood on whom he jests,
The quality of persons, and the time,
And, like the haggard, check at every feather
That comes before his eye."

The haggard was a wild hawk that flew at all birds indiscriminately; and what Viola is therefore made to say is the very contrary of what she must mean. The old corrector renders her speech consistent by reading,—

"*Not*, like the haggard, check at every feather
That comes before his eye."

P. 377. Olivia, in her apology to Viola for sending the ring after her, says, in all printed copies of this comedy,—

"Under your hard construction must I sit,
To force that on you, in a shameful cunning," &c.

The manuscript-corrector tells us to substitute *shame-fac'd* for "shameful," we may suppose as the poet's original language. Again, afterwards, for "maugre all thy pride" he reads "maugre all *my* pride," Olivia referring to her own pride, and not to that of Viola.

SCENE III.

P. 382. The folio, 1632, omits two lines, contained in the folio, 1623, from which it was printed, and they are written

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in the margin by the corrector of the later of these impressions, but not in the defective terms in which they are found in the earlier: in 1623 they were thus given:—

“And thanks: and ever oft good turns
Are shuffled off with such incurrent pay.”

Two syllables are clearly wanting in the first line, and editors have resorted to various expedients for supplying them; but certainly none so good as the following,—

“And thanks, *still thanks*; and *very* oft good turns
Are shuffled off with such incurrent pay,”

which the old corrector inserts as the passage in his time. We have no doubt that he was right; but it is to be remarked that “*still thanks*” is interlined, in the same handwriting, but in different ink. In the next line “worth” is converted into *wealth*.

SCENE IV.

P. 384. The manuscript stage-directions in this scene are remarkable for the minute manner in which they describe the conduct of Viola and Sir Andrew, while Sir Toby and Fabian are inciting them to a desperate encounter. When Sir Andrew enters we are told that he *hangs back*; and of Viola it is said that she is *unwilling*; while they afterwards, at the instance of Sir Toby and Fabian, both *draw*, but instead of advancing, *go back*. It would not be easy to act such a scene without these or other similar instructions, which are not in the old printed copies.

P. 387. For “let me enjoy my private,” which has been the common text, the old corrector alters the sentence thus plausibly, “Let me enjoy my *privacy* :” either is intelligible, but the use of “private” as a substantive is, to say the least of it, unusual.

P. 396. The moment the following misprint is pointed out it will probably be admitted. Antonio, seized by the officers, appeals to Viola, thinking her Sebastian, and to his grief and disappointment is repelled as a stranger. He then reproaches the supposed Sebastian with the services he had rendered to him, and with the affection he had borne him, adding these lines,—

"And to his image, which, methought, did promise
Most venerable worth, did I devotion."

The corrector of the folio, 1632, places the letters in the margin, which convert "venerable" (an epithet hardly applicable to persons like Viola or Sebastian) to *veritable*. He found the worth not *veritable*, because he fancied himself deceived in his friend when most he needed his aid. At the same time it must be allowed that "venerable," in a certain sense, answers the author's purpose, though his own word must have been *veritable*.

ACT IV. SCENE I.

P. 398. For the Clown's declaration, "I am afraid this great lubber, the world, will prove a cockney," the manuscript-corrector has "*lubberly* world."

SCENE II.

P. 405. An alteration in the margin of the corrected folio, 1632, proves that Farmer and Steevens were right in supposing that for "Adieu, goodman devil," in the last line of the Clown's introduced ballad, the reading ought to be,—

"Adieu, goodman *drivel*."

In a preceding line,—*"Like to the old Vice,"*—the corrector erases "to;" and has "*with a trice*" for "*in a trice*," the former being the older expression, and probably the true word of the ancient ballad cited.

P. 406. The line which stands thus in the old copies,—

"Take and give back affairs and their dispatch,"

is amended in the following manner:—

"Take and give back, and thus dispatch affairs;"

by which the meaning is cleared, and a corruption probably removed.

ACT V. SCENE I.

P. 408. For "The triplex, sir, is a good tripping measure," said by the Clown when he wishes the Duke to give him a third piece of money, the manuscript-corrector gives "the *triplet*," the allusion apparently being to the *triplet*, or triple mode of rhyming in poetry.

P. 412. Olivia commands the Priest, on his entrance, to relate what had passed between herself and Sebastian, when he married them: he replies,—

"A contract of eternal bond of love,"

instead of "A contract *and* eternal bond of love," which may be right, the printer having by mistake inserted "of" for *and*. The change is marked in the margin of the folio, 1632. Lower down, the second folio has "*How* little faith," for "Hold little faith," of the first folio; and the true word is restored by the same authority, thus making the second folio accord with the first.

P. 414. On the entrance of Sebastian, the corrector of the folio, 1632, has added, as a stage-direction, *All start*, to indicate, no doubt, the surprise which ought to be expressed by the performers at the evident and remarkable similarity between him and Viola.

P. 415. The resemblance in sound between *true* and "drew" may have misled the copyist of this play in the second of the following lines:—

"So comes it, lady, you have been mistook;
But nature to her bias drew in that."

The old corrector converts "drew" into *true*, by merely striking out *d*, and inserting *t* in the margin: nature was *true* to her bias, although Olivia had been mistaken in supposing herself contracted to Viola. The old reading may, however, be defended.

P. 416. The Duke, sending for Malvolio, checks himself,—

"And yet, alas! now I remember me,
They say, poor gentleman, he is distract.
A most extracting frenzy of my own
From my remembrance clearly banish'd his."

The printer of the folio, 1632, converted "extracting," of the folio, 1623, which could hardly be right, into *exacting*, which is more wrong; for the corrector of that edition informs us that *exacting* ought to be *distracting*, inasmuch as the Duke is representing himself as in the same condition with Malvolio. Malone persuaded himself (but probably few others) that "extracting" was Shakespeare's word, but here we have strong evidence to the contrary.

P. 417. Olivia, speaking of the joint celebration of her own and of the Duke's nuptials, says,—

"One day shall crown the alliance on't, so please you,
Here at my house, and at my proper cost."

The corrector of the folio, 1632, puts it thus:—

"One day shall crown the alliance, *and*, so please you,
Here at my house," &c.

P. 418. When Malvolio is brought upon the scene by Fabian, we meet with a very particular stage-direction, obedience to which must have been intended to produce a ludicrous effect upon the audience: *Enter Malvolio, as from prison, with straw about him*, in order to show the nature of the confinement to which the poor conceited victim had been subjected.

P. 418. In the speech of the Countess there appear to be two errors of the press in these lines, as they are contained in all editions:—

"It was she
First told me thou wast mad; then cam'st in smiling,
And in such forms which here were presuppos'd
Upon thee in the letter."

According to corrections in the margin of the folio, 1632, the passage should be printed thus:—

"It was she
First told me thou wast mad: *thou* cam'st in smiling,
And in such forms, which here were *pre-impos'd*
Upon thee in the letter."

Both emendations seem required: *thou* was easily misprinted "then," and "presuppos'd upon thee" is little better than nonsense. Jackson suggested the correction of "then" to *thou*.

P. 419. Olivia adds insult to injury when she thus laments Malvolio's ill-treatment:—

“Alas, poor fool, how have they baffled thee!”

What Shakespeare made her say was merely compassionate, if we may believe the old corrector:—

“Alas, poor *soul*, how have they baffled thee!”

Soul being written with a long *s* was very likely to be confounded with “fool.” Lower in the page, the Clown repeats Maria's letter correctly, “Some have greatness *thrust* upon them,” not “*thrown* upon them,” as it erroneously stands in all the folios.

P. 420. The Clown sings his song at the end to *pipe and tabor*, the usual musical instruments of such personages; and in the first scene of Act III. he enters, *playing on his pipe and tabor*, two stage-directions only found in the manuscript additions to the folio, 1632. There can be no doubt that he was furnished on both occasions with these accessories. The fourth stanza of his “song” is thus altered by the manuscript-corrector:—

“But when I came unto my *bed*,
With hey, ho, the wind and the rain,
With toss-pots still I had drunken *head*,
For the rain it raineth every day.”

Modern editors have rightly put “bed” and “head” in the singular, instead of the plural as in the old impressions; but the insertion of the pronoun in the third line is new, and necessary, unless we can suppose it to be understood. We may presume, perhaps, that it was not understood in the original manuscript.

THE WINTER'S TALE.

ACT I. SCENE I.

P. 430. The word *so* seems to have been accidentally omitted, where Camillo is speaking of the friendly intercourse kept up between Leontes and Polixenes, while at a distance in their separate dominions: he says: "Their encounters, though not personal, have been *so* royally attorney'd, with interchange of gifts, letters, loving embassies, that they have seemed to be together, though absent," &c. The manuscript-corrector of the folio, 1632, adds *so* in the margin, and puts *gifts* in the plural, which is in the singular in that edition.

SCENE II.

P. 431. The subsequent passage in the speech of Polixenes has given trouble to the commentators:—

"That may blow
No sneaping winds at home, to make us say,
'This is put forth too truly.'"

The allusion seems unquestionably to be to the putting forth of buds or blooms in spring, when they may be cut off by "sneaping," or nipping winds; and the alteration of "truly" to *early*, as we find it in the corrected folio, 1632, seems to remove great part of the difficulty; there is also an emendation at the commencement of the quotation, which renders the whole intelligible; we there read as follows:—

" *May there blow*
No sneaping winds at home, to make us say,
' This is put forth too *early*.' "

At all events, the above is not "nonsense," which Warburton calls the original, as first printed in the folio, 1623. Something, once written, has also been erased, and is not legible.

P. 432. We learn from a manuscript stage-direction, that Leontes *walked apart*, as if not paying particular attention, while Hermione was using arguments to prevail upon Polixenes to stay: he afterwards *comes forward* and rejoins them.

P. 433. There is no doubt that we ought to amend the words of the old copies, "What lady she her lord," to "What lady *should* her lord," not merely because it so stands corrected in the folio in Lord Ellesmere's library, but because precisely the same alteration is made in the margin of the folio, 1632, in our hands. Two concurrent and independent authorities must be decisive.

P. 435. The line given to Hermione,—

" With spur we heat an acre. But to the goal,"

is to be read, as in no edition it has been yet given; the context, as always printed, is,—

" You may ride's
With one soft kiss a thousand furlongs, ere
With spur we heat an acre. But to the goal :—
My last good deed was to entreat his stay :
What was my first ? "

The Queen first speaks of the facility with which women may be won by kindness to do any thing; and from thence she proceeds to advert to the two "good deeds" which Leontes admitted she had done. The changes recommended by the corrector of the folio, 1632, are singularly to the purpose :—

" With spur *we clear* an acre. But to the *good* : "

that is, women may be made to go a thousand furlongs for a kiss, while by spurring they can hardly be made to clear an acre: in the first part of the line, *clear* was misprinted "heat;" and in the last, *good* was misprinted "goal." Hermione is reverting to the *good* her husband had admitted she

had twice done, and calls upon him to name her first good deed as well as her last. "But to the *good*," is as much as to say, "But come to the two good deeds which you admit I have done."

P. 436. Malone was well warranted by the old corrector in supposing, that in the following line we ought to substitute "*bounty's fertile bosom*" for

"From heartiness, from bounty, fertile bosom ;"

from which, however, sense may be extracted.

P. 437. An expression used by Leontes, usually printed "As o'er-dyed blacks," is shown on the same authority to be an error of the press: it occurs where the King is speaking of the falsehood of women, which he likens to the false show of mourning often put on at funerals, and then technically called "blacks:"—

"But were they false

As o'er-dyed blacks, as wind, as waters."

The commentators fancied that the allusion was to the want of permanence in *over-dyed* blacks, or blacks that were dyed too much; some of them properly took "blacks" to mean funeral mourning, but they stumbled at "o'er-dyed." The corrector, by a slight change, shows the precise meaning of the poet:—

"But were they false

As *our dead* blacks, as wind, as waters."

"*Our dead* blacks," were blacks worn for the deaths of persons whose loss was not at all lamented. This emendation may have been derived from a better manuscript, or, perhaps, from a better recitation; but, nevertheless, the obscure conclusion of this speech, from "Affection? thy intention," &c., is crossed out in the folio, 1632.

P. 438. A stage-direction, *Holding his forehead*, proves that Hermione's observation,—

"You look,

As if you held a brow of much distraction,"

is to be taken literally.

P. 444. The dispute whether to read "her medal" or "*his* medal," is set at rest by the assurance of the old corrector

that neither is right, but that "*a medal*" was the poet's language. Camillo's next speech begins "*Sure, my lord,*" and not "*Sir, my lord,*" as invariably, but erroneously printed.

P. 448. It may be enough to mention that the punctuation of the passage, beginning, "As you are certainly a gentleman," &c., is exactly that introduced by the corrector of the folio, 1632, and is opposed to the regulation of the passage in this respect adopted by Malone (Shaksp., by Boswell, xiv. p. 269). Lower down, the corrector represents Camillo as saying, "*I am appointed him to murder you,*" which agrees with the reading of the folio, 1623.

P. 450. Much discussion has been produced by a passage near the end of this scene where Polixenes says,—

"Good expedition be my friend, and comfort
The gracious queen, part of his theme, but nothing
Of his ill-ta'en suspicion."

Warburton reasonably asks, how could "*good expedition*" comfort the queen? and Johnson, Steevens, and Malone have each disserted upon the question at large. If we may confide in the manuscript-correction we meet with in the folio, 1632, there are two errors of the press, the removal of which, at the same time removes all doubt: for one of them, "*and*" for *heaven*, we are not so well able to account; the other, "*theme*" for *dream*, has clearly arisen from mishearing:—

"Good expedition be my friend : *heaven* comfort
The gracious queen, part of his *dream*, but nothing
Of his ill-ta'en suspicion."

While Polixenes was befriended by expedition, he prayed heaven to comfort Hermione, part of the jealous dream of Leontes, but no part of his unfounded suspicion.

ACT II. SCENE I.

P. 452. In the following, there appears to be a decided misprint:—

"There may be in the cup
A spider steep'd, and one may drink, depart,
And yet partake no venom."

The emendation in the folio, 1632, is,—

“and one may drink *a part*,
And yet partake no venom;”

i. e. drink a part of the contents of the cup, and yet take no portion of the venom supposed to be communicated by the spider.

P. 456. The conjecture in note 7 respecting the word “stables,” in the ensuing observation by Antigonus, is in some degree confirmed by the manuscript-corrector:—

“If it prove
She’s otherwise, I’ll keep my stables where
I lodge my wife.”

We ought to read “stables” in the singular, and to substitute *me* for “my;” and the meaning then is, that Antigonus would keep himself stable where he lodged his wife, lest she should offend in the same way as Hermione:—

“If it prove
She’s otherwise, I’ll keep *me stable* where
I lodge my wife: I’ll go in couples with her.”

He would never allow her to be out of his sight: he would keep his *stabulum*, or abode, always near her. In the next note, more than a doubt is expressed that “land-damn” of the old copies, was not a misprint for *lamback*, a word of not unfrequent occurrence; but the corrector of the folio, 1632, erases “land-damn” in the text, and places *lamback* in the margin. At all events, this fact will put an end to the conjectures respecting *lant*, by Sir T. Hanmer, and *laudanum*, by Steevens. Johnson was well founded in thinking the word, for which “land-damn” was intended, one of those which caprice brought into fashion; but, besides the authorities mentioned in note 8, *lamback* is used by Gabriel Harvey in “Pierce’s Supererrogation,” 1593, p. 131.

SCENE II.

P. 460. When Paulina, in the subsequent exclamation, speaks of the “dangerous unsafe lunes i’ the king,” it is mere tautology, for what is “dangerous,” is evidently “unsafe.” By “lunes,” Shakespeare means fits of distraction, and when the old corrector directs us to read, instead of “unsafe,” *unsane*,—

"These dangerous *unsane* lunes i' the King, beshrew them,"—

we must at once admit the value of the emendation.

SCENE III.

P. 462. The manuscript stage-directions in this scene, clearly required for the government of the actors, are frequent and explanatory. Paulina first enters *at the back* of the stage, *with the babe*, and after a struggle with the attendants, *lays it down before Leontes*. When she is forced out, she *leaves the child* behind her: when the Lords *kneel*, we are told so; and information is similarly given when the King *draws his sword* to swear Antigonus upon it, who *takes up the infant*, and departs with it. None of these needful instructions are found in the old printed copies, and they show the precise manner in which the business was conducted when, we may suppose, the corrector of the folio, 1632, saw the drama performed at one of our early theatres.

ACT III. SCENE I.

P. 470. This scene is crossed out with a pen, as capable of being dispensed with; but it seems to have been inserted by the author for the purpose of giving more time for preparation for the trial of Hermione. If it were not acted, the interval between the second and third acts must have been proportionally extended.

SCENE II.

P. 471. To the old brief stage-direction, *Silence. Enter*, is added, in manuscript, *Hermione attended to her trial*, just before the indictment against her is read.

P. 473. Few passages in this play have occasioned more notes than this, in Hermione's address:—

"Since he came,
With what encounter so uncurrent I
Have strain'd, t' appear thus:" &c.

She is alluding to the visit of Polixenes, out of which, by some "uncurrent encounter," or unjustifiable meeting, the present accusation had grown. The difficulty has chiefly arisen out of the word "strain'd," for which the corrector writes *stray'd*; and it seems to clear away much of the difficulty. Hermione was charged with having *strayed* from her duty by an "uncurrent encounter" with Polixenes, and she inquires where and how it had happened, in order to justify her appearance before the court:—

" Since he came,
With what encounter so uncurrent I
Have *stray'd* t' appear thus : " &c.

Perhaps the meaning would be still clearer, had the whole been put interrogatively, " Have I *stray'd*," &c.

P. 479. When Paulina brings word of the sudden death of the Queen, we are told, in manuscript, that Leontes *falls back* in his seat, and Paulina begins to repent the cruel recapitulation she has previously made of the consequences of the King's conduct to his dead wife, son, &c. As this part of the scene has always been printed, she thus expresses her regret:—

" What's gone, and what's past help,
Should be past grief: do not receive affliction
At my petition, I beseech you; rather,
Let me be punish'd, that have minded you
Of what you should forget."

Now, what can here be the meaning of the words, "at my petition?" It is merely an error of the press, or of the copyist. Paulina has repeated in most bitter terms all the evils that have been occasioned by the jealousy and obstinacy of Leontes; and the corrector of the folio, 1632, striking out "my," and inserting *re* before "petition," makes the sentence stand thus:—

" Do not receive affliction
At *repetition*, I beseech you,"—

in other words, "Do not allow my repetition of the fatal results of your jealousy to afflict you." Nothing can surely be plainer, or more pertinent.

SCENE III.

P. 481. Antigonus, in the relation of his dream, in which he imagined he saw the weeping Hermione, says,—

“I never saw a vessel of like sorrow,
So fill'd, and so becoming.”

“So becoming,” can scarcely be right; and we learn from the manuscript-corrector that there was a natural connexion between the words, “so fill'd,” and what follows them, which was entirely lost, as we must imagine, by the mishearing of the person who wrote the copy of the play used by the printer. The true reading appears to be:—

“I never saw a vessel of like sorrow,
So fill'd, and so *o'er-running*.”

The sorrow with which Hermione was so filled, was *o'er-running* at her eyes. Lower down on the same page another error occurs in the dream, where Hermione directs Antigonus to proceed with the babe to Bohemia, and adds,—

“There weep, and leave it crying,”

instead of

“There *wend*, and leave it crying.”

“There *wend*” is, of course, thither proceed; and whether this blunder, constantly repeated by all editors, originated with the scribe, or was introduced by the printer, we are not in a condition to determine. That it was a blunder, appears almost indubitable, unless we suppose Hermione to mean “Leave the infant crying, while you cannot refrain from tears yourself.”

ACT IV. SCENE I.

P. 487. In ancient and modern editions, Camillo informs Polixenes that he has “missingly noted” the absence of his son Florizel from court; the corrector of the folio, 1632, marks “missingly,” as an error, and inserts *musingly* instead of it—a somewhat questionable change.

SCENE II.

P. 488. The manuscript-corrector notes, with great particularity, that the fragments of ballads, with which Auto-

lycus commences this scene, were sung by him to three several tunes, putting "1 Tune," "2 Tune," and "3 Tune," against each of them. The three stanzas beginning,—

"When daffodils begin to peer,"

were sung to the first tune, whatever it may have been; the one stanza, commencing,—

"But shall I go mourn for that, my dear?"

was sung to the second tune; and the last fragment,—

"If tinkers may have leave to live,"

to the third tune. This information is followed by the words in the margin, *And more if need be*, by which we are probably to understand, that it was left to the comic performer to decide whether he would not amuse the audience by other snatches. It may also be remarked that, for "pugging tooth," of the old copies, the emendator substitutes "*prigging* tooth;" and "pugging" may have been a misprint for the more familiar cant term for stealing, although it is to be doubted.

P. 490. All the necessary (some, perhaps, more than are absolutely necessary) stage-directions are provided in the margin: for instance, we are told that Autolycus, pretending to have been robbed and beaten, *rolls about on the ground*, and that the Clown *helps him on his legs*, after which he has his *purse cut* by the party he had assisted.

P. 492. According to the corrector of the folio, 1632, there has been a singular misconception in the last sentence given to Autolycus at the close of this scene. It is where, according to the invariable misrepresentation of Shakespeare's text, the Pedlar wishes that his name may "be unrolled," and "put in the book of virtue;" the word should be *enrolled*, as is clear from what follows: he wishes his name to be *enrolled* in the book of virtue, if he did not make one fraud produce another.

SCENE III.

P. 493. Two mistakes are pointed out in Perdita's speech, one of them in the first line: for

"Sir, my gracious lord," &c.,

the manuscript-corrector has

"Sure, my gracious lord,
To chide at your extremes it not becomes me."

The change is at least plausible, and the same error has been pointed out in Act I. Scene II. The other mistake is near the close of the speech in which Perdita contrasts her own gay apparel with the "swain's wearing," in which the Prince was clad: she remarks:—

"But that our feasts
In every mess have folly, and the feeders
Digest it with a custom, I should blush
To see you so attir'd, sworn, I think,
To show myself a glass."

In what way was Florizel "sworn" to show Perdita a glass? Besides the line wants a syllable, which is supplied by the correction in the margin of the folio, 1632, while the sense is also improved:—

"I should blush
To see you so attir'd, *so worn*, I think,
To show myself a glass."

The meaning, therefore, is that Florizel's plain attire was "so worn" to show Perdita, as in a glass, how simply she ought to have been dressed. The alteration of "sworn" to *so worn* was one of those pointed out by Jackson.

P. 494. Ritson was right in recommending that, "Nor in a way so chaste," should be printed, "Nor *any* way so chaste:" such is the emendation in the corrected folio. Lower down, the unusual expression of Florizel, "Be merry, gentle," is altered to "Be merry, *girl*," a mistake not very unlikely when the word was spelt, as of old, with a final *e*, *giple*.

P. 498. Another error of the press is pointed out in the speech of Polixenes, where he is praising Perdita:—

"Nothing she does, or seems,
But smacks of something greater than herself."

The proposed alteration is by no means necessary, but it makes the observation more natural:—

"Nothing she does, or *says*," &c.

Formerly *says* was often written *saies*, which may in some

degree account for the misprint. Just afterwards, Camillo remarks to Polixenes, of Florizel,—

“ He tells her something
That makes her blood look on't.”

This is the old text of the folios, but Theobald, for “on't,” in spite of the apostrophe, printed *out*, and missed the correction of the true error, *viz.* “makes,” instead of *wakes* :—

“ He tells her something
That *wakes* her blood—look on't.”

Such is precisely the mode in which the passage stands corrected in the folio, 1632, “look on't” being addressed emphatically to Polixenes, to direct his attention to the blush of Perdita, thus poetically described as the *waking* of her blood.

P. 499. The old word *jape*, a jest (generally used in an indelicate sense), according to the corrector of the folio, 1632, has been misprinted “gap” in the following part of the Clown’s speech regarding the licence of ballad-singers: “And where some stretch-mouthed rascal would, as it were, mean mischief, and break a foul gap into the matter, he makes the maid to answer, ‘Whoop, do me no harm, good man.’” For “gap,” we are to read *jape*. The previous emendation, of *breeding* for “feeding,” is perhaps more questionable.

Some controversy has arisen respecting the words, “unbraided wares” (p. 500), where the Clown, just below, asks whether Autolycus has any such to sell. Johnson, Steevens, Tollet, Malone, Mason, and Boswell, have each endeavoured to explain what turns out to be a mere misprint for “*embroided* wares,” as embroidered commodities were then frequently spelt: this point has, therefore, been set at rest by the corrected folio. “Sleeve-hand,” in the servant’s next speech, ought on the same authority to be “*sleeve-band*.”

P. 501. For “whistle off those secrets,” the folio, 1632, as corrected, has, perhaps needlessly, “*whisper* off those secrets.” In the same speech, “Clamour your tongues,” ought indisputably to be “*Charm* your tongues,” as Grey originally suggested, and as Gifford (Ben Jonson, iv. 405) maintained. In fact, the expression, “Charm your tongue,” is very common, especially in Shakespeare.

P. 506. Florizel, making his protestation of love before his

disguised father and Camillo, exclaims, as all editions establish,—

“ Were I the fairest youth
That ever made eye swerve; had force and knowledge,
More than was ever man's,” &c.

For “force and knowledge,” the corrector of the folio, 1632, writes “*sense* and knowledge;” and the error of the press (if any) is again to be imputed to the compositor's confusion between the long *s* and *f*.

P. 507. We can hardly doubt that another misprint is pointed out, in a subsequent speech by Polixenes, where he is endeavouring (still disguised) to persuade the young-prince to consult his father, and asks, whether he refrains because his father is imbecile?—

“ Can he speak? hear?
Know man from man? dispute his own estate?
Lies he not bed-rid?”

“Dispute his own estate” may be reconciled to sense, and supported by example, but “*dispose* his own estate” seems a more likely expression, and the manuscript-corrector informs us that it was employed in this place.

P. 514. A very trifling omission in all the early folios, and in subsequent editions, has made Florizel leave off speaking with a broken sentence, when, in fact, the period is complete: he tells Camillo, who urges him to proceed as his father's ambassador to Leontes,—

“ How shall we do?
We are not furnish'd as Bohemia's son,
Nor shall appear in Sicily ”—

Such is the mode in which the quotation has been hitherto given; but the slightest possible change, urged by the corrector of the folio, 1632, is thus made with the best possible effect:—

“ We are not furnish'd as Bohemia's son,
Nor shall *appear't* in Sicily.”

i.e. nor shall appear as Bohemia's son in Sicily. There is an unquestionable error in the answer of Camillo, which is of more importance: he assures Florizel that he will take care to furnish him like Bohemia's son, and adds,—

"It shall be so my care
To have you royally appointed, as if
The scene you play were mine."

To make the scene appear as if it were Camillo's could be of no service to the young prince, and the old corrector supplies what we may conclude was the word of the poet, although we may not be able well to account for the blunder thus exposed:—

"It shall be so my care
To have you royally appointed, as if
The scene you play were *true* :"

as if he were really the ambassador from his father, which he pretended to be: "if" is surplusage, but it is not erased in the folio, 1632.

P. 522. After the departure of the old Shepherd and his son, Autolycus is left to soliloquize, and, among other reflections, he observes, as the words have from the first been printed:—

"I am courted now with a double occasion—gold and a means to do the prince my master good; which, who knows how that may turn back to my advancement?"

What can be the meaning here of turning "back to his advancement?" What is "to turn back to his advancement?" The corrector of the folio, 1632, may be said to answer the question by pointing out its needlessness, if we only read what was actually written,—"*which, who knows how that may turn luck to my advancement.*" Autolycus hopes that the "double occasion" by which he was "courted," would turn *luck* in his favour.

ACT V. SCENE I.

P. 526. The old stage-direction is, *Enter a Servant*, but from what he says, and is said of him, we learn that he had written an elegy upon Hermione: modern editors have, therefore, called him "a gentleman." He was evidently a retainer in the Court of Leontes, and the manuscript-corrector has added *poet* to his description of servant, *Enter a Servant-poet*, in order, probably, to distinguish him from

the ordinary hirelings of the palace. We may notice here the peculiar fulness and explicitness of the stage-directions towards the close of this play, although it has not been thought necessary to particularize them.

P. 529. Polixenes tells Florizel,—

“You have a holy father,
A graceful gentleman,” &c.

For “holy,” which seems quite out of place, the corrector of the folio, 1632, writes *noble* in the margin, the right word having been misheard by the scribe. Precisely the same mistake was made in “The Tempest” (see p. 14), and probably from the same cause.

SCENE II.

P. 531. Much of this scene is struck out for the purpose, as we may infer, of abridging the performance, because no part that is erased seems absolutely necessary to the intelligibility of the plot. The corrections of the text are continued notwithstanding with the same patience and perspicuity. Thus, on p. 533, we have “weather-~~beaten~~ conduit,” for “weather-bitten conduit.” Again, immediately afterwards, the third Gentleman observes, “I never heard of such another encounter, which lames report to follow it, and undoes description to do it,” instead of “undoes description to *show* it,” which must surely be right. This part of the drama is even worse printed than the rest; and, on p. 534, the third Gentleman tells Autolycus and the others, in reference to the death of Hermione, that Leontes “bravely confessed and lamented” it, instead of “*heavily* confessed and lamented” it. Minor errors, some of them merely typographical, it is not necessary to point out, as they are not transferred to modern editions, and do not materially affect the text. It may be stated, that when the Shepherd and Clown enter, towards the close of the scene, an addition is made to the stage-direction, to inform us that they are *in new apparel*.

SCENE III.

P. 539. One of those highly-important completions of the old, and imperfect, text of Shakespeare, consisting of a whole line, where the sense is left unfinished without it,

here occurs. Warburton saw that something was wanting, but in note 3 it is suggested that Leontes in his ecstasy might have left his sentence unfinished: such does not appear to have been the case. The passage has hitherto been printed as follows:—

“ Let be, let be !

Would I were dead, but that, methinks, already—

What was he that did make it ? ” &c.

“ Let be, let be ! ” is addressed to Paulina, who *offers to draw the curtain* before the statue of Hermione, as we find from a manuscript stage-direction, and the writer of it, in a vacant space adjoining, thus supplies a missing line, which we have printed in *Italic type*:—

“ Let be, let be !

Would I were dead, but that, methinks, already

I am but dead, stone looking upon stone.

What was he that did make it ? ” &c.

But for this piece of evidence, that so important an omission had been made by the old printer, or by the copyist of the manuscript for the printer's use, it might have been urged, that, supposing our great dramatist to have written here no more elliptically than in many other places, his sense might be complete at “ already : ” “ Would I were dead ! ” exclaims Leontes, “ but that, methinks, *I am* already ; ” in other words, it was needless for him to wish himself dead, since, looking upon the image of his lost queen, he was, as it were, dead already. However, we see above, that a line was wanting, and we may be thankful that it has been furnished, since it is striking and beautiful in itself, and adds much to the force and clearness of the speech of Leontes.

P. 541. When Hermione descends from the pedestal, and advances towards her husband, a manuscript stage-direction informs us that she *comes down slowly*, and that *hautboys and viols* play. There is not a single printed instruction of the kind in any part of the scene, where they appear to be so requisite for the information of the performers ; but that deficiency is abundantly supplied by the old corrector of the folio, 1632, who has taken great pains that nothing should go wrong during the representation. When Paulina first *draws the curtain* from before the supposed statue of the

Queen, the *hautboys* are told to play: she several times *offers to draw* the curtain again, in order to conceal the figure, when the King becomes too much moved; and she *stays him* when he declares that he will kiss the statue: she had done the same, when Perdita had previously wished to kiss the hand of the supposed representation of her mother. We are also told, after Hermione has come down, that she and her husband *embrace*, and that the daughter *kneels* to receive her mother's blessing. Strictly speaking, these last were needless.

P. 542. The last emendation, of any importance, is in the last speech of the play, where Leontes is choosing Camillo as a husband for Paulina. The prosaic line in which it occurs is this:—

“And take her by the hand whose worth and honesty;”

which is redundant by two syllables: these are erased by the corrector of the folio, 1632, without the slightest detriment to the sense, and with great improvement to the measure:—

“Come, Camillo,
And take her hand, whose worth and honesty
Is richly noted and here justified.”

We may feel tolerably certain that the expletives, “by the,” obtained insertion without the participation of the pen of the author.

KING JOHN.

ACT I. SCENE I.

Vol. iv. P. 8. We cannot but approve of a change made in an important epithet in the reply of King John, where he despatches Chatillon with all haste, and tells him that the English forces will be in France before the ambassador can even report their intention to come. The reading has always been :—

“ Be thou the trumpet of our wrath,
And sullen presage of your own decay.”

In the first place, the sound of a trumpet could not, with any fitness, be called a “sullen presage ;” and, secondly, as Chatillon was instantly to proceed on his return, it is much more probable that Shakespeare wrote,—

“ Be thou the trumpet of our wrath,
And *sudden* presage of your own decay.”

The old corrector says that *sudden* was the word of our great dramatist, and a scribe or a printer might easily mistake *sudden* and “sullen.”

P. 9. The folio, 1632, omits “Robert” before Faulconbridge, in the Bastard’s first speech, but the corrector restored it in the margin. It is found in the folio, 1623, and must have accidentally dropped out of that of 1632.

P. 14. Besides a misprint, there appears, according to the statement of the emendator, to be an error in punctuation in this part of the Bastard’s soliloquy, as given in modern editions :—

"For new-made honour doth forget men's names :
'Tis too respective, and too sociable,
For your conversion. Now your traveller,
He and his tooth-pick at my worship's mess," &c.

The corrector of the folio, 1632, informs us that we should point and read as follows :—

"For new-made honour doth forget men's names :
'Tis too respective, and too sociable.
For your *diversion*, now, your traveller,
He and his tooth-pick at my worship's mess," &c.

It was common to entertain "picked men of countries," for the *diversion* of the company at the tables of the higher orders, and this may be what the Bastard is referring to in the last two lines, while the sense of the first two is completed at "sociable." We are, nevertheless, disposed to adhere to the old reading.

P. 16. In the first and second folios, these lines, thus printed, occur :—

"Sir Robert could do well, marry to confess
Could get me Sir Robert could not do it."

This is clearly wrong, and the question is how the passage can be amended. Modern editors have introduced "he" and a mark of interrogation in the second line,—

"Could *he* get me?"

On the other hand, the corrector of the second folio merely inserts a negative; and if, in the manuscript used by the printer, a mark of interrogation had been found in this place, it would hardly have been omitted: as amended, the couplet stands,—

"Sir Robert could do well; marry, to confess,
Could *not* get me; Sir Robert could not do it."

ACT II. SCENE I.

P. 18. A single letter makes an important improvement in the following, where young Arthur expresses his acknowledgments to Austria :—

"I give you welcome with a powerless hand,
But with a heart full of unstained love."

The love of such a child would, of course, be "unstained:" what he meant to say, judging from a correction in the folio, 1632, was, that he bade Austria welcome with a heart full of love, which, in spite of any previous provocation, spontaneously flowed from it:—

"But with a heart full of *unstrained* love."

P. 19. We may presume that the change made in the subsequent passage conformed to some better manuscript than that used by the printer, or that the compositor committed an error:—

"And then we shall repent each drop of blood,
That hot rash haste so indirectly shed."

The manuscript-corrector says that we ought to read,—

"That hot rash haste so *indiscreetly* shed."

Nevertheless, our great poet sometimes uses "indirectly" in a peculiar manner; and elsewhere in his works, though we meet with "indiscreet," he does not use the adverb.

P. 20. The old corrector does not read, with modern editors,—

"An Até stirring him to blood and strife;"

but instead of "An Ace," of all the folios, he has,—

"With him along is come the mother-queen,
As Até, stirring him to blood and strife."

P. 23. In the following line there are, according to the ordinary rules of dramatic blank-verse, two redundant syllables, and the punctuation is wrong, according to a correction in the folio, 1632:—

"Of this oppressed boy. This is thy eldest son's son," &c.

The proposed alteration, with the context, stands thus:—

"Thou and thine usurp
The dominations, royalties, and rights
Of this oppressed boy, thy eld'st son's son,
Infortunate in nothing but in thee."

The above may be as the poet wrote the passage, "this is" being detrimental, as well as unnecessary.

P. 25. In his speech to the citizens of Angiers, John says, as all the old copies represent it,—

“ All preparation for a bloody siege,
And merciless proceeding by these French,
Comfort your city's eyes.”

It has been urged by those who wished to adhere to the text of the folios, as long as it was not impugned by any old authority, that “comfort” was here used ironically: Rowe did not think so, when he printed *confront*; but the corrector of the folio, 1632, with less violence, but at the same time with less spirit, has,—

“ Come 'fore your city's eyes,” &c.

P. 30. The line, as it stands in all the folios,—

“ You equal potents, fiery kindled spirits,”

has been hitherto misprinted, and the following mode of giving it, not only avoids a difficulty, but introduces a new and energetic compound:—

“ You equal potent, *fire-kindled* spirits.”

P. 33. We here meet with the converse of the misprint in “The Two Gentlemen of Verona” (Act IV. Scene I.), *niece*, for “neere.” The Citizen, from the walls, recommends a marriage between the Dauphin and the lady Blanch, observing,—

“ That daughter there of Spain, the lady Blanch,
Is near to England.”

Such has been the universal reading, “near” being spelt *neere* in the folios; but she was *niece* to King John, as indeed she is afterwards called, and the manuscript-corrector of the folio, 1632, tells us to read,—

“ That daughter there of Spain, the lady Blanch,
Is *niece* to England.”

This is unquestionably right, and the mistake was readily made: we only wonder that it was not till now corrected, because, as Steevens states, Blanch was daughter to Alphonso IX., and niece to King John, by his sister Eleanor.

Three lines lower, the folio, 1632, omits “should,” in—

“ If zealous love should go in search of virtue ;”

but the old corrector inserts it, thus making the line tally with the folio, 1623.

P. 38. Mason desired us to read *aim* for "aid," in this line, as given in the folios,—

"Hath drawn him from his own determin'd aid."

He was right, as appears by a correction in the folio, 1632, but still the necessity for the change is not very evident. Lower down,

"Not that I have the power to clutch my hand,"

is amended to, "Not that I have *no* power," &c., which comes very near one of the suggestions in note 3, at the foot of the page.

ACT III. SCENE I.

P. 40. Constance says, that she could be content with her grievous disappointment, if Arthur had been

"Full of unpleasing blots, and sightless stains."

For "and sightless," the manuscript-corrector substitutes *un-sightly*, which was most likely the author's word, the scribe having misheard what was read or recited to him. "Un-sightly" occurs in this sense in Beaumont and Fletcher, as well as in other authors, earlier and later.

P. 42. Mishearing has produced the next blunder pointed out by the old corrector. All impressions have this line,

"Is cold in amity, and painted peace."

Why should the epithet "painted" be applied to peace? What propriety is there in it, unless we can suppose it used to indicate hollowness and falsehood? The correction in the margin of the folio, 1632, shows that the ear of the scribe probably misled him: Constance is referring to the friendship just established between France and England, to the ruin of her hopes, and remarks:—

"The grappling vigour, and rough frown of war,
Is cold in amity, and *faint* in peace,
And our oppression hath made up this league."

The "grappling vigour" of war was *faint* in the peace just concluded.

P. 44. The word "heaven" is repeated with great additional force in the subsequent passage, which we copy as it is given in the corrected folio, 1632. King John speaks:—

"But as we under heaven are supreme head,
So, under *heaven*, that great supremacy,
Where we do reign, we will alone uphold."

For *heaven*, the invariable reading has been "him." Nevertheless, satisfactory as this emendation may appear, it is possible that the original reading (before the passing of the statute of James I., against the use of the name of the Creator on the stage) was *God*, for "heaven," in the first instance, and then "him," in the second instance, might be proper enough. When "heaven" was substituted for *God*, the repetition of "heaven," in the next line, became expedient.

P. 48. The error of "cased," for *caged*, in the following,—

"A cased lion by the mortal paw,"

is so evident, as pointed out by the old corrector, that it is surprising the emendation was never conjecturally adopted; especially when Malone's quotation from Rowley's "When you see me you know me," regarding "a lion in his *cage*," so inevitably led to it.

For "not amiss" in the following, it is evident that we ought to read "*but* amiss," "not" for *but*, and *vice versa*, being one of the commonest errors:—

"For that which thou hast sworn to do amiss
Is *but* amiss, when it is truly done."

SCENE II.

P. 51. Precisely the same remark as above made upon a "cased lion," grows out of a passage cited by Percy, in reference to the subsequent speech by the Bastard, when he rushes in with Austria's head, as it has been uniformly printed:—

"Now, by my life, this day grows wondrous hot;
Some airy devil hovers in the sky,
And pours down mischief."

The word is spelt *ayery* in the folio, 1632, and the corrector of that edition has changed the word to *fyery*, which, we may

feel confident, was that of the poet, and which is so consistent with the context:—

“Now, by my life, this day grows wondrous hot;
Some *fiery* devil hovers in the sky
And pours down mischief.”

The day grew “wondrous hot,” because “some *fiery* devil,” not “airy devil,” “hovered in the sky:” an “airy devil” would not necessarily make the day hot. Percy quotes Burton’s “Anatomy of Melancholy,” where, among other things, it is said, “*Fiery* spirits, or devils, are such as commonly work by blazing stars,” &c.

SCENE III.

P. 52. In the subsequent passage *their*, which seems required both by meaning and metre, is inserted in the handwriting of the corrector of the folio, 1632:—

“See thou shake the bags
Of hoarding abbots; *their* imprison’d angels
Set at liberty.”

Malone, as is stated in note 9, transposed “imprisoned angels;” and Hanmer read, “Set *thou* at liberty,” both without the slightest authority, and merely as matters of taste.

P. 53. The old corrector supports Pope (if support were here needed), in “some better time,” instead of “some better *tune*,” as it had been commonly misprinted. In the last line but one of this page, the folio, 1632, as amended, has,—

“Sound on into the drowsy *ear* of night,”

instead of “race of night,” as it stands in the folios: when “ear” was spelt *care*, as was most frequently the case, the mistake was easy, and we may now be pretty sure that “race” was a mistake.

P. 54. Instead of representing the blood as running “tickling up and down the veins,” the manuscript-corrector tells us to read *tingling*; and a few lines lower, for,—

“Then in despite of broaded watchful day,”

he has “*the broad* watchful day,” as if Pope’s *broad-eyed* were merely fanciful. We own a preference for *broad-eyed*.

SCENE IV.

P. 55. The same editor was nearly right when he proposed "*collected* sail" for "*convicted* sail" in what follows:—

"A whole armado of convicted sail
Is scattered, and disjoin'd from fellowship."

The true word, given in the margin of the folio, 1632, has the same meaning as *collected*, but is nearer, in form and letters, to the misprint in the ordinary text, *viz.*:—

"A whole armado of *convened* sail," &c.

i. e. a fleet that had been convened at some port to bring aid to the Dauphin. There is no need, therefore, to strain after a meaning for "*convicted*," if, as we are assured, it was not the word of the poet.

P. 56. Upon the passage in the speech of Constance, where she is speaking of death,

"Which cannot hear a lady's feeble voice,
Which scorns a modern invocation,"

Johnson remarks that "it is hard to say what Shakespeare means by *modern*." Now, we know that our great dramatist often uses "*modern*," for common, or ordinary; but "*modern*," as used above, is one of the strange errors of the press which found their way into the text; and a marginal note in the corrected folio, 1632, leads us to suppose that we ought to substitute for it a word exactly applicable to the condition of Constance:—

"Which cannot hear a lady's feeble voice,
Which scorns a *widow's* invocation."

When we bear in mind that *m* and *w* were often mistaken by the old compositor in this volume, the misprint will not be thought so extraordinary. Those who would recommend *mother's* instead of *widow's*, seem to forget that *mother* was not spelt with a *d*—*moder*—in English. Four lines above, the corrector reads,—

"Then with *what* passion I would shake the world;"

an obvious, though comparatively trifling, improvement of the old text, "Then with a passion," &c. He gives the beginning of the next speech of Constance, "Thou art *not* holy," a change made in the fourth folio, and never disputed. This

part of the scene was badly printed in 1623, and not made better in 1632. Among other blunders, we may particularize "scope of nature" for "*scape* of nature" on p. 60, which last is evidently right.

ACT IV. SCENE I.

P. 61. The manuscript stage-directions in this play are not so frequent as in some others, but they seem to have been added in all situations where they were necessary. The *asides* are also marked, particularly in this scene, where Hubert speaks not to be heard by Arthur. The *exit* and re-entrance of the Executioners are omitted in the printed copies, but are duly supplied by the old corrector, and when the heated *iron* is to be brought to Hubert the proper place is noted in the margin.

SCENE II.

P. 68. John has been assigning some reasons to Salisbury, Pembroke, &c., for the repetition of his coronation, principally founded upon apprehensions arising out of his defective title: at length he tells them, as the folio, 1623, represents his language:—

"Some reasons for this double coronation
I have possessed you with, and think them strong.
And more, more strong, then lesser is my fear
I shall indue you with."

A good deal of controversy has been excited by "then lesser is my fear," which the folio, 1632, prints, "then less is my fear." Theobald dropped a letter, and read, in parentheses ("the lesser is my fear"); and Steevens and Malone ("when lesser is my fear"), but they omitted to show why John should defer the statement of his stronger reasons till his fear was less, or why he should fancy that his fear would be less at any time than just after his second coronation, which was to confirm him on the throne. The manuscript-corrector of the folio, 1632, makes it clear that the King referred to his strong reasons as having diminished his own apprehensions, which reasons he was ready hereafter to communicate to his peers: he puts it thus:—

"And more, more strong, *thus lessening* my fear,
I shall indue you with."

The strength of his reasons had lessened his own fear, and he imagined that, when stated, they would produce a good effect upon others. The misprint was, "then lesser is," for *thus lessening*, not a very violent change, and rendering the meaning apparent.

Lower in the same page, the words "then" and "should" seem injuriously to have changed places: the old text is,—

"Why then your fears, which, as they say, attend
The steps of wrong, should move you to mew up
Your tender kinsman?"

instead of

"Why *should* your fears, which, as they say, attend
The steps of wrong, *then* move you to mew up
Your tender kinsman?"

P. 74. It may be sufficient to mention, that the words "deeds ill," in John's reproach of Hubert, are transposed by the corrector of the folio, 1632, so as to make the passage read more naturally, "Makes *ill deeds* done." For "break within," earlier in the page, the more ordinary expression of "break *into*" is substituted.

P. 75. In John's next speech of the same kind, he says, as the text has always stood,—

"But thou didst understand me by my signs,
And didst in signs again parley with sin."

The last word is spelt *sinne* in the old copies, and ought undoubtedly, as we are instructed in manuscript, to be *sign*, formerly spelt *signe*:

"But thou didst understand me by my signs,
And didst in signs again parley with *sign*."

SCENE III.

P. 76. We here meet with an error of the press, which shows how the letters *m* and *w* were again (as on p. 56) mistaken by the old printer. Pembroke asks,—

"Who brought that letter from the cardinal?"

and Salisbury's answer relates to a private communication

he had received at the same time. The words of the folios have here always been taken as the true text, *viz* :—

“The count Melun, a noble lord of France,
Whose private with me of the Dauphin's love,
Is much more general than these lines import.”

The notes upon this passage have all referred to the word “private,” when the blunder lies in “with me :”

“Whose private *missive* of the Dauphin's love,”

is the way in which the corrector of the folio, 1632, says that line should have been printed: the Count Melun had, at the same time that he conveyed the Cardinal's letter, brought to Salisbury a “private missive,” or communication, containing assurances of the Dauphin's regard. This correction, which we hold to be indisputable, implies resort to some original, such as that which the printer of the folio, 1623, had misread.

Just afterwards, on the next page, the old corrector points out, as we consider it, an egregious error, which ought not to have escaped detection, even without such aid: it occurs in Salisbury's reply to the Bastard :—

“The King hath dispossess'd himself of us :
We will not line his thin bestained cloak.”

The folios place a hyphen between “thin” and “bestained,” as if to lead us to the discovery of the error, which is thus set right in manuscript, and at once challenges admission into the genuine text of our author :—

“We will not line his *sin-bestained* cloak :”

a fine compound, the use of which is amply justified by the crimes of which the revolted lords consider John guilty. So careless was the compositor that he printed “cloak” *clake*, and we should hardly be surprised if it found defenders, partial as are some persons to ancient corruptions.

P. 78. Nobody suspected the above misprint, but the next we are to notice was more than hinted at by Farmer, *viz.* *head* for “hand” in the first of the ensuing lines, where Salisbury vows never to be “conversant with ease and idleness,” until he has revenged the death of Arthur,—

“Till I have set a glory to this hand
By giving it the worship of revenge.”

A manuscript-correction in the folio, 1632, shows, as Farmer supposed, and as Malone opposed, that the true language of Shakespeare was,—

“Till I have set a glory to this *head*,”

meaning the head of Arthur, whose dead body had just been discovered on the ground. Surely, few people would talk of setting a glory to a “hand.”

ACT V. SCENE I.

P. 83. The preceding emendations may be thought to justify two others on this page, which occur close together, and which, though improvements of the usual reading, are not forced upon our adoption by any thing like necessity. The Bastard is endeavouring to cheer the spirits of the disheartened King; and we here give the passage as it has been handed down to us corrected:—

“Let not the world see fear, and *blank* distrust,
Govern the motion of a kingly eye:
Be stirring as the time; *meet* fire with fire,
Threaten the threatener,” &c.

For *blank*, old and modern editions tamely read “sad,” and for *meet*, merely “be;” both words were, perhaps, misheard. At the end of this speech we have, in all editions,—

“Forage, and run
To meet displeasure further from the doors;”

which ought, on the same credible authority, to be, “*Courage!* and run to meet displeasure,” &c. There is, then, no necessity for hunting after what Johnson calls, “the original sense” of “forage.” On the next page, for “Send fair-play order,” we ought, probably, to read, “Send fair-play *offers*,” the last word being written in the margin of the folio, 1632. This portion of the play is abundant in errors of the press of more or less importance.

SCENE II.

P. 85. Salisbury, in anguish at the compulsion he was under to draw his sword against his country, interposes this parenthesis:—

"I must withdraw, and weep
Upon the spot of this enforced cause."

"Spot" reads like a misprint, and it appears to be so, although not hitherto suspected; the corrector of the folio, 1632, informs us that "spot" was misheard for a word sounding something like it:—

"I must withdraw, and weep
Upon the *thought* of this enforced cause."

That is, the reflection upon the cause, which compelled him to bear arms against his country, drew tears.

P. 89. The manuscript-corrector gives no countenance to Theobald's proposal to read *unhair'd* for "unheard;" and that his attention was directed to the line, is evident from the fact that he makes an emendation, though not of much importance, in it; he reads:—

"This unheard sauciness of boyish troops;"

of instead of "and," referring to the unparalleled insolence of the youthful invaders from France.

Lower down, in the same page and speech, the Bastard ridicules the cowardice of the French when assailed in their own territories; and here we encounter a very remarkable mistake, either by the old compositor or copyist, most likely the latter, for which we cannot account on the ground of mishearing. The passage is where Faulconbridge is addressing the French, and charging them with having been made

"To thrill, and shake,
Even at the crying of your nation's crow."

What is the French nation's crow? Malone strangely thought that the allusion was to the "caw of the French crow;" but Douce's suspicion, that the crowing of the cock might be meant, is fully confirmed by the emendation which we find in manuscript in the folio, 1632, where the passage is thus given,—

"To thrill, and shake,
Even at the *crowing* of your nation's *cock*,
Thinking this voice an armed Englishman."

There can, we apprehend, be no dispute that this must be the true text.

SCENE IV.

P. 92. Discussion has arisen respecting a line in which

the dying Melun advises Salisbury and Pembroke to return to their duty to their Sovereign, and to

“Unthread the rude eye of rebellion,”

as the line stands in the ancient, and in most modern, editions. Theobald was not far wrong when he changed “Unthread” to *untread*, and “eye” to *way*; but he missed the emendation of another word, which, with the others, is thus altered by the corrector of the folio, 1632:—

“*Untread the road-way* of rebellion,”

i. e. return by the road you took when you rebelled against King John. In confirmation, we may notice, that, very soon afterwards, Salisbury himself repeats nearly the same terms:—

“We will untread the steps of damned flight.”

To misprint *untread the road-way*, “unthread the rude eye,” seems an excess of carelessness, which we cannot in any way explain. The fault of introducing, as it were, a sempstress'-simile must, probably, lie with the compositor.

P. 93. Salisbury tells the expiring Melun,—

“For I do see the cruel pangs of death
Right in thine eye;”

and some commentators, would for “right” read *fright*, or *pight*, and others *fight*: *bright* appears, from the old corrector's insertion of the necessary letter in the margin, to be the word, in reference to the remarkable brilliancy of the eyes of many persons just before death:—

“For I do see the cruel pangs of death
Bright in thine eye.”

Editors guessed at almost every word but the right one.

SCENE V.

P. 94. For the line, as it stands in the folios,—

“And wound our tott'ring colours clearly up,”

the old corrector has,—

“And wound our *tott' red* colours *closely* up.”

Tattered was then usually spelt “tottered,” and he preferred the passive to the active participle, though we may doubt if

Shakespeare exercised any such discretion. Neither are we prepared to say that we like *closely* better than "clearly," the latter, perhaps, indicating the winding up of the colours without obstruction from the enemy.

SCENE VII.

P. 97. Much contention has arisen upon a question, which the amended folio, 1632, will set at rest, founded upon this passage, where Prince Henry refers to the King's fatal illness:—

"Death, having prey'd upon the outward parts,
Leaves them, invisible; and his siege is now
Against the mind."

In the old copies, "mind" is misprinted *wind*; and besides setting right this obvious blunder, the old corrector remedies another defect of greater importance. It has been suggested by different annotators that "invisible" ought to be *insensible, invincible, &c.*: there is no doubt that "invisible" is wrong, and the corrector converts it into *unvisited*, which may, we think, be adopted without hesitation—death, after having visited it, has abandoned the King's external form, and has laid siege to his understanding:—

"Death, having prey'd upon the outward parts,
Leaves them *unvisited*; and his siege is now
Against the mind."

There are no fewer than four other gross typographical mistakes in this short speech of Prince Henry, as it is contained in the folio, 1632.

P. 98. It appears that the practice of the theatre in the time of the corrector of the folio, 1632, was to bring the dying King in, sitting *in a chair*, and the manuscript stage-direction is in those terms, which are added to the printed stage-direction, "John brought in." We are not told, in any of the old copies, when *he dies*, but those words are written in the margin, just after the Bastard has concluded his statement of the loss of "the best part of his power" in the washes of Lincolnshire. This accords with the modern representation of the fact.

KING RICHARD II.

ACT I. SCENE I.

P. 112. At the very beginning of Bolingbroke's first speech, a word has dropped out, the absence of which in all editions spoils the metre: it is found in a manuscript-correction of the folio, 1632, and we have printed it in *Italic type*:—

*"Full many years of happy days befall
My gracious sovereign," &c.*

P. 113. In Bolingbroke's next speech, an error of the press of some consequence is noticed: it is where he denies that he is actuated by any private malice against Mowbray:—

*"In the devotion of a subject's love,
Tendering the precious safety of my prince,
And free from other misbegotten hate,
Come I appellant," &c.*

What "*other misbegotten hate*" does he refer to? The corrector of the folio, 1632, tells us to read the third line,—

*"And free from ~~wrath~~ or misbegotten hate,
Come I appellant," &c.*

Bolingbroke appeals his antagonist, not out of anger or hatred, but out of loyal affection to his King. Lower down, "*reins and spurs*" are in the singular, but this is a matter of less moment.

P. 116. Mowbray answers the pecuniary part of the charge against him, by asserting that the King was in debt to him—

"Upon remainder of a dear account,
Since last I went to France."

For "dear account," the old corrector has "*clear* account," which has a distinct meaning—the account was clear—while the epithet "dear" seems ill applied to "account," in any of the senses which that word bears in Shakespeare. "Dear" and *clear* were most easily confounded.

P. 117. It is worth notice that the words "Obedience bids," surplussage in all copies, are struck through in the folio, 1632. They have been generally rejected.

SCENE II.

P. 121. We may feel assured, contrary to what is said in note 4, that the word "farewell" was repeated in the following line, and we find it in manuscript in the margin of the folio, 1632, though not in any extant printed copy of the play:—

"Why then, I will. Farewell, *farewell*, old Gaunt."

The repetition of the word led to the accidental omission of it by the old scribe or compositor. In the preceding line, the first and second folios have "the widow's champion to defence," instead of "*and* defence."

P. 122. The repetition of the word "desolate," in the subsequent couplet, which ends the Duchess of Gloucester's speech, is unlike Shakespeare:—

"Desolate, desolate, will I hence and die:
The last leave of thee takes my weeping eye."

The carelessness of the printer, or of the copyist, occasioned the blunder, for in the corrected folio, 1632, the first line stands thus forcibly:—

"Desolate, *desperate*, will I hence and die."

She was "desolate" because a helpless widow, and *desperate* because she could not move Gaunt to revenge the death of her husband.

SCENE III.

P. 125 It deserves remark that, whereas in the line,—

"And furbish new the name of John of Gaunt,"

the folios have "*furnish* new;" the manuscript-corrector restores the older and better reading of the earlier quarto impressions. A few lines farther on, the second folio has *captain* for "captive," which did not pass unnoticed. On p. 133, "grew" of the folios is altered to *blew* as in the quartos, and Aumerle's answer to Richard begins "Farewell: and for my heart disdain'd my tongue." On p. 135, Richard's inquiry is, "Where lies he *now*?" and Bushy's reply, "At Ely-house, *my liege*," which finishes the line.

ACT II. SCENE I.

P. 135. The simplicity of our early stage seldom allowing changes of scene, various contrivances were resorted to in order to render them needless, but at the same time to preserve sufficient verisimilitude. Gaunt was here to be represented ill in bed, and the printed stage-direction is only, *Enter Gaunt sick, with York*, and modern editors have represented Gaunt as *on a couch*; but a manuscript note in the folio, 1632, shows precisely the way in which the matter was managed in the time of the old corrector, and no doubt earlier, the words being, *Bed drawn forth*, so that the dying Gaunt was pulled forward on the boards, in his bed. When it was necessary for him to make his *exit* (the only printed note in that place), the words, added in manuscript, are *Drawn out in bed*; and just afterwards, Northumberland arrives with the news of the death of the old Duke.

P. 138. On the entrance of the King, Queen, &c., York says to Gaunt, as the passage has always stood:—

"The King is come: deal mildly with his youth;

For young hot colts, being rag'd, do rage the more;"

which is nothing better than a truism, that young hot colts rage the more by being raged. This defect has arisen from a misprint, which seems very obvious as soon as it is pointed out by the corrector of the folio, 1632, who alters the second line as follows:—

"For young hot colts, being *ury'd*, do rage the more."

This is beyond controversy a restoration.

P. 144. Another easily explained error of the press occurs on this page. Northumberland complains that the King is basely led—

“By flatterers; and what they will inform,
Merely in hate, 'gainst any of us all,
That will the King severely prosecute,
'Gainst us, our lives, our children, and our heirs.”

Here “'Gainst us, our lives,” is tautologous; for, of course, what the King prosecuted against the “lives” of his nobility, must be against them. The correction in the folio, 1632, makes the passage so far unobjectionable:—

“'Gainst us, our *wives*, our children, and our heirs.”

The copyist, in this case, misheard *wives* “lives.”

P. 145, Northumberland, Ross, and Willoughby are plotting against the King, and Northumberland tells the two others that he fears to let them know how near good tidings are. Ross replies, in all editions:—

“Be confident to speak, Northumberland:
We three are but thyself; and, speaking so,
Thy words are but as thoughts: therefore, be bold.”

There was evidently no reason why Northumberland should be bold, merely because “his words were but as thoughts;” and a very slight change, proposed by the old corrector, brings out most clearly the meaning of the poet:—

“We three are but thyself; and, speaking so,
Thy words are but *our* thoughts: therefore, be bold.”

His words only conveyed the thoughts of the other two conspirators, who were but himself; and he might, therefore, be bold to utter his tidings.

SCENE II.

P. 148. More than one passage in the scene between the Queen, Bushy, and Bagot, in which she states that she feels that some unknown calamity is hanging over her, has occasioned difficulty. The first place in which the corrector of the folio, 1632, offers us any assistance, stands thus in the folios:—

“So heavy sad,
As though on thinking on no thought I think,
Makes me with heavy nothing faint and shrink.”

Here perplexity has been produced by misprinting the word *unthinking* as two words, "on thinking:" the Queen was so sad, that it made her faint and shrink with nothing, although she was so *unthinking*, as not to think. Malone and others have "in thinking," which seems just the opposite of what was intended.

Bushy assures the Queen that her sadness was merely "conceit," to which she replies in five lines, which have still more puzzled commentators:—

" 'Tis nothing less : conceit is still deriv'd
From some forefather grief ; mine is not so,
For nothing hath begot my something grief,
Or something hath the nothing that I grieve :
'Tis in reversion that I do possess," &c.

The old corrector shows that the four last lines ought to be rhyming couplets, which the scribe seems to have written at random, and has thus made utterly unintelligible what, at the best, is difficult. In the corrected folio the lines are thus given, we may presume upon some authority:—

" 'Tis nothing less : conceit is still deriv'd
From some forefather grief ; mine is not so,
For nothing hath begot my something *woe* ;
Or something hath the nothing that I *guess* :
'Tis in reversion that I do possess," &c.

i. e. the nothing that the Queen *guessed*, had some *woe* in it, and she possessed it in reversion, before it actually came upon her. The scribe blundered from not at all understanding what he was putting upon paper, and the compositor made it worse by knowing nothing of the meaning of what he was putting in print.

The proposed changes, *woe* for "grief," and *guess* for "grieve," besides receiving support from the rhyme, at all events, supply a meaning to words which some commentators gave up in despair. On p. 150, the needless reduplication of "they are" before "cold" is judiciously avoided.

P. 151. The Duke of York enters in dismay at the troubles that surround him, and a manuscript stage-direction states that he was only *part armed*, in his haste and confusion: the versification of his speeches was, perhaps, purposely irregular, but such could hardly be intended where he speaks of Bolingbroke, and says that, he

" Is my kinsman, whom the King hath wrong'd:"

a line that is especially uncouth from the want of a syllable, which the corrector of the folio thus furnishes:—

“Is my *near* kinsman, whom the King hath wrong’d.”

SCENE III.

P. 153. The epithet “noble” is, perhaps wrongly, struck out in Northumberland’s line,—

“By sight of what I have, your company.”

Twelve syllables may have been intended. In the line immediately preceding “done” is fitly altered to *been*.

P. 156. The epithet used by the Duke of York, in his reproof of Bolingbroke, seems objectionable,—

“But then, more why, why have they dar’d to march
So many miles upon her peaceful bosom,
Fighting her pale-fac’d villages with war,
And ostentation of despised arms?”

“Despised arms” would not “fright” by their “ostentation;” and Warburton recommended *disposed*, not a very happy suggestion; and Sir T. Hanmer, *despightful*; while Mason fancied that York meant that the arms were “despised” by himself. A misprint misled them; for, according to the corrector of the folio, 1632, we ought to read:—

“With ostentation of *despoiling* arms:”

villages might well be frightened by the “*despoiling* arms” of Bolingbroke. Three lines above, for the phrase, “But then, more why,” the change made is, “But more *than that*,” exhibiting (if we may believe the old corrector, who is here somewhat to be doubted) in four words a transposition and a blunder.

P. 157. There can be little doubt that where Bolingbroke says

“To rouse his wrongs, and chase them to the bay,”

the line ought to run as the corrector has altered it,—

“To rouse his *wrongs*, chase them to the bay.”

P. 159. This short scene (IV.), between Salisbury and the Welsh Captain, is struck out, perhaps, as needlessly protracting the performance.

ACT III. SCENE II.

P. 162. On arriving near Berkeley Castle, Richard asks if it be called so, and Aumerle answers by two lines, one with too few, and the other with too many syllables:—

“Yea, my lord. How brooks your grace the air,
After your late tossing on the breaking seas?”

The manuscript-corrector amends both:—

“Yea, my *good* lord. How brooks your grace the air,
After late tossing on the breaking seas?”

We need hardly doubt that this is as the passage ought to be printed, on the supposition that our great dramatist here meant the lines to be regular.

P. 165. The scribe, who wrote the copy used by the printer, must have misheard an epithet of some importance in the following extract:—

“White-beards have arm’d their thin and hairless scalps
Against thy majesty; and boys, with women’s voices,
Strive to speak big, and clap their female joints
In stiff unwieldy arms against thy crown.”

Besides the mistake in the epithet, there are two other errors of the press, to the injury of the passage, and the old corrector puts the four lines thus:—

“White-beards have arm’d their thin and hairless scalps
Against thy majesty; and boys, with women’s voices,
Strive to speak big, and *clasp* their *feeble* joints
In stiff unwieldy *armour* ‘gainst thy crown.”

In the first place, the folios have “white-bears” for “white-beards:” this blunder was not derived from the quartos; but they have “clap” for *clasp* (which was Pope’s conjectural emendation); and because the poet gave the boys “women’s voices,” the scribe seems to have thought that they should also have “female joints;” and, lastly, we have “arms,” in all the old copies, for *armour*: “arms” more properly signifies weapons, than the “stiff unwieldy” casing, by which the bodies of soldiers were formerly protected. These several changes seem warranted by probability.

SCENE III.

P. 172. The old corrector substitutes a very striking for a very poor word, in the fourth of the ensuing lines. York speaks of Richard :—

“ Yet looks he like a king : behold his eye,
As bright as is the eagle's, lightens forth
Controlling majesty. Alack, alack, for woe,
That any harm should stain so fair a show ! ”

The flat word “ harm ” presents itself at once as an error, and *storm* is written in the margin instead of it :—

“ Alack, alack, for woe,
That any *storm* should stain so fair a show ! ”

In the next line but one, the same authority tells us that “ fearful ” ought to be *faithful* ; and though “ fearful ” may seem to answer its purpose sufficiently well, the context persuades us in favour of *faithful* ; for the King is complaining of Bolingbroke's breach of fidelity.

P. 179. Malone and other modern editors have altered the following passage, as the words are given in the folio, 1623, without due attention there to the regulation of the metre :—

“ They are,
And Bolingbroke hath seiz'd the wasteful king.
Oh, what pity is it, that he had not so trimm'd
And dress'd his land, as we this garden, at time of year,
And wound the bark the skin of our fruit-trees,” &c.

Malone's regulation and changes are these :—

“ They are ; and Bolingbroke
Hath seiz'd the wasteful king. Oh ! what pity is it
That he had not so trimm'd and dress'd his land
As we this garden ! We at time of year
Do wound the bark, the skin of our fruit-trees,” &c.

The editor of the folio, 1632, seeing that the interjection in the second line overloaded the verse, omitted it, but made no other emendation. The old corrector of that impression shows that Malone inserted *we* in the wrong place, having omitted “ and,” and thrust in *do* at the commencement of the next line, to supply the defect of the measure : as amended in the folio, 1632, the passage appears as follows :—

"They are; and Bolingbroke
 Hath seiz'd the wasteful king. What pity is it,
 That he had not so trimm'd, and dress'd his land
 As we this garden! At the time of year
 We wound the bark, the skin of our fruit-trees," &c.

This will, perhaps, be allowed to be the most easy and natural mode of giving a passage, which, by the admission of all editors, requires some alteration.

ACT IV. SCENE I.

P. 182. In every edition it is made to appear, at the commencement of this scene, that Bagot entered with the other characters; but the corrector of the folio, 1632, says that such was not the case, and that he did not come in, in custody, until after Bolingbroke had issued the order, "Call forth Bagot." The manuscript stage-direction follows this order, *Enter Bagot, prisoner*. Of course, there would be some pause between the giving and the execution of the order; and the formal introduction of the prisoner afterwards, would communicate additional effect to the opening of the Act. When the various "gages" are thrown down, as the scene proceeds, manuscript notice is duly inserted in the margin, but we are not told what Aumerle threw down after the line,—

"Some honest Christian trust me with a gage,"

when he had no gage of his own left. No passages, here wanting in the folios, are introduced by the old corrector from the earlier quartos.

P. 186. Nevertheless, two emendations are made in Bolingbroke's speech, "Marry, God forbid," &c., which serve to show that the corrector of the folio, 1632, either had recourse to the quarto editions of this play, or to some authority which accorded with them. For instance, for "nobleness" in the line,—

"Of noble Richard: then, true nobleness would," &c.

he adopts *nobless* of the quarto, 1597, which was unquestionably Shakespeare's word, and "nobleness" too much burdens the metre. Again, in the line in the folios,—

"And he himself not present? O, forbid it, God,"

he erases "himself," which is unnecessary to the sense, and injurious to the rhythm, and writes *forfend* instead of "forbid." All the quartos have *forfend*; but, on the other hand, they have "himself." On the preceding page, the corrector has, "*As surely as I live*," of the quarto, 1597, instead of, "*As sure as I live*," which is the reading of the folios, and of some of the quartos.

P. 188. The folio, 1632, misprints the following line,—

"Give sorrow leave awhile to tutor me,"

by absurdly putting *return* for "tutor." This blunder is set right by the old corrector; but it seems as if he had previously substituted some other word, and had erased it. Such may have been the case in several other places, where he himself blundered.

P. 192. To supply the want of printed stage-directions, they are, as usual, added in manuscript in the folio, 1632: thus, when Richard dashes the glass against the ground, we read in the margin, *Throws down the glass*; and when the crown and sceptre are previously brought to him, the proper moment for placing them in the King's hands is noted in the margin.

ACT V. SCENE I.

P. 194. An emendation, giving additional force to an exclamation by the Queen, on hearing her husband's resolution to submit, and improving the defective metre, is met with in the corrected folio, 1632, in reference to these lines, as there copied from the folio, 1623:—

"What! is my Richard both in shape and mind
Transform'd and weaken'd? Hath Bolingbroke
Depos'd thine intellect? hath he been in thy heart?"

Modern editors, to eke out the measure of the second line, have read "weaken'd," *weakened*; but the glaring redundancy of the third line they did not set right. The old corrector, however, instructs us in future to print thus:—

"What! is my Richard both in shape and mind
Transform'd and weaken'd? Hath *this* Bolingbroke
Depos'd thine intellect? been in thy heart?"

Much contempt is contained in the expression, "*this* Bolingbroke," and the repetition of "hath he," in the next line, rather lessens, than increases, the effect of the Queen's despairing interrogatories.

The old corrector again either adopted a word from the quartos, or had recourse to some other authority, when, in the-line, as we find it in the folios,—

"Tell thou the lamentable fall of me,"

he erased "fall," and wrote *tale* in the margin. Malone fancied that "fall" for *tale*, was one of Shakespeare's own emendations; but it was much more probably a misprint in the folio, 1623, which, in most respects, slavishly follows the text of the latest quarto before its time, *viz.* that of 1615: the word there is *tale*, as it had been in the earlier editions in the same form, of 1597, 1598, and 1608. It may be more than doubted, whether our great dramatist ever made a single emendation, with his own hand, in any play with a view to its publication.

SCENE II.

P. 200. The word "day," in what follows, may also have been derived from the quartos, for it is in no folio impression; but it is preceded by an improvement in the measure of a line, which has been given corruptly every where:—

"'Tis nothing but some bond that he has enter'd into
For gay apparel against the triumph."

The manuscript-corrector alters both lines thus:—

"'Tis nothing but some bond *he's* entered into
For gay apparel 'gainst the triumph *day*."

Modern editors, of course, insert *day*, but there can be little doubt that Shakespeare also wrote the previous line as it above appears. In the same way we may be sure that the small word, *then*, fell out of the press, or escaped by some other accident, in the Duke of York's speech, a few lines higher on this page:—

"Yea, look'st thou pale? let me *then* see the writing."

Then is not to be traced in any ancient or modern edition, but it is authorised by the corrector of the folio, 1632, and is

necessary to the completeness of the measure. The word "by" shared the same fate as "then," in the subsequent line on the next page:—

"Now by my honour, *by* my life, my troth."

The second "by" is not in any of the folios, but is in the earlier quartos, though not in that of 1615, from which the first folio was printed: the line is imperfect without *by*, and the corrector of the second folio inserted it. The minute errors and variations in this part of the play are numerous.

SCENE III.

P. 203. When Aumerle arrives in great haste, the quarto editions say that he is *amazed*, but in the folios we have only, *Enter Aumerle*: the corrector of that of 1632, felt that something was wanted to indicate that the performer was to come upon the stage with an appearance of great perturbation, and he added to *Enter Aumerle*, the words *rush in*, to evince the eagerness and impetuosity he ought to display on the occasion. Other manuscript stage-directions apply to other characters. Aumerle *locks the door*, just before the Duke of York arrives and gives the alarm, and the King *draws* to defend himself. Then, the *door is opened* to admit York, and *shut again* that the Duchess, when she reaches the spot and exclaims against her husband, may be on the outside until her son *goes to the door and opens it*. To this follows Aumerle's confession and repentance, and we are duly informed when the different parties *kneel* to the King.

P. 208. The folio, 1632, has the following:—

"Good uncle, help to order several powers
To Oxford, or where'er these traitors are:
They shall not live within this world, I swear,
But I will have them, once know where.
Uncle farewell, and cousin adieu."

The corrector of that impression puts it thus:—

"Good uncle, help to order several powers
To Oxford, or where *else* the traitors *be*.
They shall not live within this world, I swear,
But I will have them, *so* I once know where.
Uncle farewell, and, cousin *mine*, adieu."

In various particulars, as marked in Italics, this differs from other copies, quarto or folio. Theobald printed "and, cousin

too, adieu," but "and cousin *mine*, adieu," reads better, and the whole may lead to the conclusion that the corrector was guided by some authority not now known.

SCENE V.

P. 209. In the first line of the King's long speech, we meet with a correction consistent with the earliest, but found in no other old edition of this play. All but the quarto, 1597, read defectively,—

"I have been studying how to compare,"
instead of

"I have been studying how *I may* compare,"

which is a perfect line, which all modern editors have properly adopted. We may feel confident that the allusion, just afterwards, to Holy Writ was softened by substituting "faith" for *word* (as it stands in all the quartos), in consequence of the state of religious opinion at the time the folio, 1623, was printed: the manuscript-corrector has left the text, in this respect, as he found it, excepting that he has put his pen through the quotations from the New Testament. On the next page, he struck out the whole of the passage in which the King resembles himself to a clock, which none of the commentators have been able to understand: the erasure begins at "For now hath time," and ends at "Jack o' the clock." It is to be regretted that the old corrector could throw no light upon this obscure question: it deserves remark, however, that he struck out the word "watches," as if it were certainly wrong; but, as if he did not know what ought to be substituted for it, he has written no corresponding word in the margin. For "Now, sir, the sound" he also changes to "Now, *for* the sound," &c.

P. 212. When Richard inquires how his horse Barbary went under Bolingbroke, the groom replies in the folio, 1632,

"So proudly, as if he had disdain'd the ground."

The measure is thus injured, and it is clear from Richard's rejoinder that the word used by the groom was *proud*, and not "proudly":—

"So proud that Bolingbroke was on his back."

To convert "proudly" into proud, as was done by the old corrector, restores the harmony of the versification.

SCENE VI.

P. 214. The emendations by the corrector of the folio, 1632, in the last scene of this tragedy, chiefly relate to corruptions, real or supposed, in the versification. These corruptions begin in the very first line; for whereas Bolingbroke ought to say, as in the folio, 1623,—

“Kind uncle York, the latest news we hear,” &c.

the word *kind* is supplied in manuscript, because omitted by the printer of the folio, 1632, only. The next is an error of the same sort, on the same page, and applies to all editions, ancient and modern, two small words having apparently dropped out at the end of a line: we have printed them in *Italics*:—

“Welcome, my lord. What is the news *with you*?”

A third, and more noticeable instance occurs where Bolingbroke, on p. 215, passes sentence on the Bishop of Carlisle:—

“Carlisle, this is your doom,”

is the whole of the line in all copies; but the next line, which rhymes with it, proves that some words, perhaps unimportant excepting as they complete the measure, had been lost. The old corrector informs us what they were:—

“*Bishop of Carlisle, this shall be your doom*:—

Choose out some secret place, some reverend room,” &c.

Several additional stage-directions are inserted, but they are of little consequence, saving for the regulation of the performance: thus, the King *beats the Keeper*, and *kills one* of his assailants, following it up by a blow which *kills another*. He *dies* as Exton pronounces his first line.

P. 216. The corrector of the folio, 1632, makes rather an important change in the punctuation of a passage in Bolingbroke's last speech, according to which he declares his intention to proceed to the Holy Land without delay: he gives it thus:—

“Come, mourn with me for that I do lament,
And put on sullen black. Incontinent,
I'll make a voyage to the Holy Land,” &c.

Consistently with this change, in the very opening of “Henry IV. Pt. 1,” we find the King urging expedition for the commencement of this enterprise.

THE FIRST PART
OF
KING HENRY IV.

ACT I. SCENE I.

P. 225. The first line of this play presents an alteration, but a questionable improvement, by the corrector of the folio, 1632: for

“So shaken as we are, so wan with care,”

he has “*worn* with care,” which may be right, although, as far as the sense of the passage is concerned, it may not be right to do the violence of changing the received text. No new light is thrown upon the two lines which have produced so many conjectures,—

“No more the thirsty entrance of this soil
Shall daub her lips with her own children’s blood;”

but that the corrector’s attention was directed to them we ascertain from the fact that, as “daub” is misprinted *dambe* in the second folio, that blunder is amended.

P. 227. The manuscript-corrector restores the word “for,” of the earlier quartos, instead of *far*, of the quarto, 1613, and of the folios, in the following line:—

“*For* more uneven and unwelcome news
Came from the north.”

We shall see hereafter, that on other occasions he preferred the older text.

P. 228. For the imperfect line,—

“Of Murray, Angus, and Menteith,”

the old corrector writes,—

“Of Murray, Angus, and *the bold* Menteith.”

How far, and in what manner, he was warranted in this addition, may be a question; but he was doubtless right in transferring (in a shortened form) the words, “In faith, it is,” from the end of the King’s speech, where they are not wanted, to the beginning of that of Westmoreland, where they are necessary to complete the measure, as well as to improve the sense:—

“*Faith, ’tis* a conquest for a prince to boast of.”

Such also was Pope’s judicious mode of giving the speech.

SCENE II.

P. 229. If any doubt were entertained whether the words, “by Phoebus,—he, that wandering knight so fair,” were a quotation, it would probably be set at rest by the circumstance, that they are underscored, as usual in such cases, by the old corrector.

P. 231. Falstaff’s remark, in answer to the Prince, “Yea, and so used it, that were it not here apparent, that thou art heir apparent,” has generally been printed with a line after it, as an unfinished sentence; but the corrector of the folio, 1632, represents it as finished by reading, “Yea, and so used it, that it is here apparent that thou art heir apparent.” The negative is omitted in the folios, and was not restored by the corrector from the quartos.

SCENE III.

P. 237. The words, “My Lord,” given to Northumberland, do not complete Worcester’s hemistich, “Have help to make so portly,” a syllable being wanted: the corrector of the folio, 1632, therefore, represents Northumberland as saying, “My *good* lord;” and we may feel pretty sure that he did so, not merely because it finishes the line, but because, when he resumes after the interruption, he uses the same expression, “Yea, my *good* lord.”

P. 238. Here, again, the old corrector seems to have resorted to the quarto editions of this play, or to some authority that agreed with them, for he not only restores "name," omitted in the folios,—

"Those prisoners in your highness' name demanded,"

but he sets right a remarkable blunder at the end of the same speech, not in the quartos, but which found its way into the folios: the latter have,—

"Who either through envy or misprision
Was guilty of this fault, and not my son ;"

instead of the true text of the quartos :—

"Either envy, therefore, or misprision
Is guilty of this fault, and not my son."

P. 240. All impressions, quarto and folio, ancient and modern, have, one after the other, repeated a flagrant error of the press in the earliest edition of this play in 1598: the mistake has given vast annoyance to each succeeding editor, and the emendation is one of those that must strike the moment it is pointed out. Nobody has been able to explain satisfactorily the use of the word "fears" in the subsequent lines, where the King indignantly asks,—

"Shall our coffers, then,
Be emptied to redeem a traitor home?
Shall we buy treason, and indent with fears,
When they have lost and forfeited themselves?"

The corrector tells us to print "fears" *foes*; and if we do so, nothing can be plainer than the meaning of the poet:—

"Shall we buy treason, and indent with *foes*,
When they have lost and forfeited themselves?"

To "indent," is, of course, to enter into a compact or indenture. Johnson proposed *peers* for "fears:" Steevens contended that "fears" was to be taken as *fearful people*, &c.; but the question of the King was merely whether it was fit to enter into a bargain with traitors and enemies. It seems strange that, in the course of two hundred and fifty years, nobody should ever have even guessed at *foes* for "fears:" if it were merely a guess by the old corrector, it is a happy one; and we may be disposed to entertain the opinion

that he had an opportunity of resorting to a better original, read or recited, than any of the printed copies.

P. 243. The same authority here points out another misprint, not by any means of so much importance, but still, probably, an error, though the word usually received may be said to answer the purpose. It is in Hotspur's speech, where he is entering into the plot of his father and his uncle against Henry IV., when he breaks out thus:—

"No! yet time serves, wherein you may redeem
Your banish'd honours, and restore yourselves
Into the good thoughts of the world again."

For "banish'd honours," we are instructed to put "*tar-nish'd* honours;" and Hotspur would hardly say that the honours of his family were "banished," although their brightness might for a time be *tarnished*.

P. 247. The old corrector either saw the quarto, 1598, and corrected the following line by it, or he was indebted to his own sagacity, if not to his ears when he was present where the passage was properly repeated. All ancient copies, but the earliest, read,—

"I'll steal to Glendower, and to Mortimer,"

or

"I'll steal to Glendower, and *lo* Mortimer."

The line in the quarto, 1598, is,—

"I'll steal to Glendower and Lo: Mortimer;"

meaning *Lord* Mortimer, which abbreviation "Lo:" was subsequently strangely misunderstood. In the text of the folio, 1632, *lo* is erased, and *Lord* is written in the margin. There can be no dispute that this is the poet's word, and so, in fact, it stands in modern editions.

ACT II. SCENE I.

P. 250. Much speculation has been the result of the subsequent speech by Gadshill, where he is talking of the high rank of the parties with whom, as a highwayman, he was in league:—

"I am joined with no foot land-rakers, no long-staff, sixpenny strikers : none of these mad, mustachio purple-hued maltworms ; but with nobility and tranquillity : burgomasters, and great oneyers, such as can hold in ; such as will strike sooner than speak," &c.

No question seems to have arisen regarding the word "tranquillity"—"nobility and tranquillity"—although it has no meaning in this place ; but ingenuity has been exhausted upon "great oneyers," which we have been desired to read *moneyers*, *one-eers*, *mynheers*, &c., when it is merely, as we learn from the corrector of the folio, 1632, a misprint, the word "tranquillity," which precedes it, being in the same predicament. He sets the whole matter right thus : "I am joined with no foot land-rakers, &c., but with nobility and *sanguinity* ; burgomasters, and great *ones*—yes, such as can hold in," &c. "Tranquillity" was misheard by the scribe for *sanguinity*, in reference to the high blood of the companions of Gadshill ; and "great oneyers" was a lapse for "*great ones*—yes," the affirmative particle having been added to give more force to the assertion, when, perhaps, the Chamberlain, with whom Gadshill was speaking, intimated his incredulity. The first error seems to have arisen from mishearing, and the last from misprinting.

SCENE III.

P. 258. For the line,—

"And all the currents of a heady fight,"

we are advised by the corrector of the folio, 1632, to read :—

"And all th' *occurrents* of a heady fight."

The last is perhaps right, *occurrents* being to be taken as occurrences ; but the old reading may be preferred.

P. 259. In the line,—

"What sayst thou, Kate ? what would'st thou have with me ?"

the folio, 1632, omits the second "what," which the corrector supplies in manuscript. Five lines lower, he furnishes four words, wanting in all editions, where Hotspur asks his wife,—

"Come ; wilt thou see me ride ?"

The words here carelessly left out are quite consistent with

what has passed before, when Hotspur ordered that his horse should be led "forth into the park :"—

"Come to the park, Kate : wilt thou see me ride ?"

They are in themselves of little import, excepting as they serve to prove that our great dramatist did not leave the line needlessly imperfect.

SCENE IV.

P. 263. The folios, in the following line, omit the negative ; the old corrector inserts it, but whether from the quarto impressions, where it is found, or from any independent authority, may be questioned :—

"Away, you rogue ! Dost thou *not* hear them call ?"

P. 264. The words, "pitiful-hearted Titan that melted at the sweet tale of the sun," are struck out : probably, the old corrector was in the ordinary case of not understanding the allusion. The words, in their corrupted form, are no great loss.

P. 274. Rowe seems to have been right (indeed the emendation hardly admits of doubt) in reading *tristful* for "trustful" in Falstaff's speech, as we learn from the alteration introduced in the folio, 1632 ; and the old corrector, not approving, perhaps, of the use of the name of the Creator, has substituted *heaven* for it in the line,—

"For *heaven's* sake, lords, convey my *tristful* queen," &c.

In the folio, 1632, a previous speech by Falstaff is erroneously given to the Prince, but the corrector has remedied the defect ; and in Falstaff's long mock-address, he has inserted *own* before "opinion," which is not in any folio. In the same character's next speech, he has changed the common reading to "him keep with *thee*, the rest banish : " this emendation is, however, more than disputable, and perhaps scarcely required notice.

P. 276. The Prince calls Falstaff, according to the old corrector of the folio, 1632, not "that trunk of humours," but "that *hulk* of humours," against all known authorities, but it may be right.

P. 279. The folios, and the quartos of 1608 and afterwards, read, "I know his death will be a match of twelve score;" but the older text of the quartos, 1598, 1599, and 1604, is "*a march* of twelve score," which is evidently right; and the manuscript-correction in the folio, 1632, is, therefore, from "*match*" to *march*.

ACT III. SCENE I.

P. 280. All early editions, with the exception of the quarto, 1598, omit "*huge*" in the line,—

"The frame and huge foundation of the earth:—"

"*huge*" is written in the margin of the folio, 1632.

P. 284. The last line in Worcester's speech, adverting to the course of the Trent,—

"And then he runs straight and even,"

must have been misprinted in this and in all other editions: the manuscript-corrector gives it thus unobjectionably,—

"And then he runs *all* straight and *evenly*."

Hotspur has just before said of the same river,—

"In a new channel, fair, and evenly."

P. 285. For a similar reason the corrector of the folio, 1632, amends the subsequent lines,—

"I'll haste the writer, and withal,
Break with your wives of your departure hence;"

by giving them thus:—

"I'll haste the writer, and withal *I'll* break
With your *young* wives of your departure hence."

Young was, perhaps, omitted by the old printer or scribe, from the similarity of the word *your* just before it. In Act V. (p. 239 of this vol.), we shall see that "*your*" was left out before "*younger*."

P. 286. We can readily believe that there must be a misprint in the following:—

"In faith, my lord, you are too wilful-blame,"

as it stands in the old copies, and as it has been repeated in all modern editions: the true reading may very well have been what the old corrector tells us it was,—

“In faith, my wilful lord, you are to blame.”

The epithet “wilful” in some way became misplaced, and “too” for *to*, and *vice versâ*, was a very common error.

P. 287. When Mortimer speaks of his wife’s eyes as “swelling heavens” (which Steevens strangely misunderstood as her “prominent lips”), a difficulty has arisen out of the epithet “swelling,” Douce supposing that Lady Mortimer’s eyes were swollen with weeping; but the word was mistaken by the old printer, and has never since been set right: for “swelling” we ought to read “welling,” in reference to the stream of tears flowing from the lady’s eyes, and the corrector of the folio, 1632, merely put his pen through the letter *s*, and put the passage thus:—

“That pretty Welsh,
Which thou pour’st down from those *welling* heavens,
I am too perfect in.”

He completes Owen Glendower’s imperfect line, lower down, by inserting *even*:—

“Nay, if you melt, then will she *ev’n* run mad.”

In the last line of the next page, “Not you, in good sooth,” seems fitly altered to “Not *yours*, in good sooth.”

P. 289. The four last lines in this scene ought to rhyme, and, no doubt, did so originally, until a misprint prevented it; the corrector of the folio, 1632, makes them run as follows:—

“*Glend.* Come on, lord Mortimer; you are as slow,
As hot lord Percy is on fire to go.
By this our book is drawn: we’ll seal, and *part*
To horse immediately.

Mort. With all my heart.”

The text of the two last lines has hitherto been this:—

“By this our book is drawn: we’ll seal and then
To horse immediately.

Mort. With all my heart.”

SCENE II.

P. 291. The old printer took more pains than usual with the great scene between Henry IV. and the Prince, but still, if we may rely upon the corrector of the folio, 1632, introduced several important blunders. One of them applies to the last words on this page, "carded his state," which Warburton, with great sagacity, proposed to read "*discarded state*:" such is the emendation supplied in manuscript. Next, the corrector struck out "do," unnecessarily thrust into a line on page 292:—

"As cloudy men use to *do* their adversaries."

Thirdly, in the first line on p. 294,—

"Thou that art like enough, through vassal fear,"

the printer injuriously omitted "that," which is written in the margin of the folio, 1632.

P. 295. The line, as it stands in the quartos,—

"The which, if he be pleas'd, I shall perform,"

is given in the folio, 1623,—

"The which, if I *perform*, and do *survive*,"

and in the folio, 1632,—

"The which if I *promise*, and do survive."

The corrector erases *promise*, and inserts "perform," making the passage correspond with the first folio, but not with the quarto editions. Lower down, Pope's emendation, "So *is* the business," &c., is supported both by the old corrector, and by the sense of Blunt's reply.

SCENE III.

P. 296. In Falstaff's retort upon Bardolph, he says, "Thou art our admiral, thou bearest the lantern in the poop,—but 'tis in the nose of thee." The correction in the folio, 1632, seems required:—

"Thou bearest the lantern, *not* in the poop, but 'tis in the nose of thee."

In the preceding line, the common blunder of *thy* for "my" is committed, and reformed.

ACT IV. SCENE I.

P. 303. The corrector of the folio, 1632, restores the oath (if such it is to be considered), "*Zounds*," from the quartos, in Hotspur's exclamation,—

"*Zounds*! how has he the leisure to be sick?"

The folios read, with ridiculous tameness, and most prosaically,—

"*How*! has he the leisure to be sick *now*."

The printing of this Act in the folios, 1623 and 1632, is full of strange blunders and exhibitions of carelessness, one of which occurs in the last line of this page, where the Messenger is made to say,—

"His letters bear his mind, not I, his mind,"

instead of "not I, *my lord*;" but this error originated, in fact, with the earlier quartos, where "my mind" was printed for *my lord*. Capel introduced the right word, as we ascertain from a manuscript note in the margin of the folio, 1632. Again, on the next page, we meet with this line, if we may so call it:—

"We may boldly spend upon the hope;"

whereas, it ought to run,—

"We *now* may boldly spend upon the hope," &c.

P. 305. Worcester observes, in the folios,—

"The quality and *heire* of our attempt
Brooks no division."

In the quartos of 1598 and 1599, "*heire*" was *haire*, the old mode of spelling *hair*; and this, the old corrector assures us, was the true word, the meaning of the speaker being (as suggested in note 1), that the power he, and the other revolted lords could produce, was too small, too like a *hair*, to admit any division of it.

P. 307. As might be expected, he restores from the quartos of 1598 and 1599,—

"Harry to Harry shall, hot horse to horse;"

which the later quartos and folios strangely misprinted, "not horse to horse."

SCENE II.

P. 309. For "old faced ancient," in Falstaff's description of his troops, the corrector of the folio, 1632, substitutes, "old *pieced* ancient," an ensign that, being old, had been patched in order to mend it. Lower down, for "there's not a shirt and a half in all my company," he more naturally reads, "there's *but* a shirt and a half," &c. "Not" and *but* were often confounded by the old printers.

SCENE III.

P. 311. There is a surplusage of two syllables, which certainly weaken the effect of the passage, in a line of Sir Richard Vernon's answer to Douglas, (in whose speech "and cold heart," is altered to "and *a* cold heart,") who had charged him with cowardice. The invariable reading has been,—

"I hold as little counsel with weak fear,
As you, my lord, or any Scot that this day lives."

"This day" clearly overloads the line, and the manuscript-corrector credibly informs us that those words ought to be struck out as an interpolation:—

"I hold as little counsel with weak fear,
As you, my lord, or any Scot that lives."

On the next page, we are told that the line,—

"My father, and my uncle, and myself,"

ought to be

"My father, *with* my uncle, and myself."

The folios omit both "and" and *with*, but the quartos have "and." On the next page but one, the corrector of the folio, 1632, inserts a word, where a word is certainly wanting, but not the word in the earlier impressions: he gives the line,—

"Who is, if every owner were *due* plac'd,"

instead of "*well* plac'd" of the quartos: the folios read defectively, "if every owner were plac'd." The two last emendations look as if the old quartos had not been consulted.

ACT V. SCENE I.

P. 317. When Worcester declares to the King that he had "not sought the day of this dislike," the King observes with surprise,—

"You have not sought it! how comes it, then?"

This line is unquestionably deficient of a syllable, and the old corrector supplies it:—

"You have not sought it! *Say*, how comes it, then?"

P. 319. The last line of the King's speech is thus given in the folios:—

"Sworn to us in younger enterprise."

It is altered by the corrector of the folio, 1632, to

"Sworn to us in *your* younger enterprise,"

which accords with the early quartos. "Your" and "younger," following each other, perhaps caused the omission: see also p. 234 of this vol.

SCENE II.

P. 321. A question has arisen how the subsequent line, as it stands in all old editions, should be corrected:—

"Supposition, all our lives, shall be stuck full of eyes."

Pope altered "supposition," most properly, to *suspicion*, and the corrector of the folio, 1632, did the same; but he made no farther change: perhaps it was a line which was meant to be redundant, and, notwithstanding Farmer's proposal, we know not what words could be left out without diminishing its force. The obvious misprint of the folio, 1623, was repeated in the folio, 1632, "Look how *he* can," for "Look how *we* can;" but it is set right in the margin of the latter in manuscript.

P. 324. The last four lines of Percy's address are these, as always hitherto printed:—

"Sound all the lofty instruments of war,
And by that music let us all embrace;
For, heaven to earth, some of us never shall
A second time do such a courtesy."

Warburton was of opinion that the poet meant that the odds were so great, that heaven might be wagered against earth, that many present would never embrace again. This, as we may well suppose, is a mistake, according to the manuscript-corrector: Hotspur calls heaven and earth to witness to the improbability that some of those present would ever have an opportunity of re-greeting each other:—

“*’Fore heaven and earth, some of us never shall
A second time do such a courtesy.*”

SCENE III.

P. 326. Hotspur tells Douglas, who has slain Sir Walter Blunt, thinking him the King, because he wore the same armour and insignia,—

“The King hath many marching in his coats.”

This is intelligible, and does not positively require change; but the old corrector substitutes a word for “marching” (the forces, at this time, were fighting, not marching), which seems much better adapted to the place:—

“The King hath many *masking* in his coats;”

i.e. there are many in the field who have disguised themselves like the King, in order, like Sir Walter Blunt, to deceive his enemies. In the speech of Douglas, immediately preceding, *where’er* is substituted for “whither.”

SCENE IV.

P. 331. There could be no question as to the corruption here introduced into the text, first by the quarto, 1608, and afterwards by the quarto, 1613, and all the folios,—

“But that the earth and the cold hand of death.”

All the earlier quartos have it as follows, and the old corrector of the second folio restores the reading,—

“But that the *earthy* and cold hand of death.”

The sense would here be a sufficient guide, and modern editors of course print *earthy*.

P. 334. The old printed stage-direction, which has been

repeated by all subsequent editors, informs us that Falstaff *takes Hotspur on his back*, and it seems, by the same editors, that he kept the body in that position, till (after a considerable interval) he went out, *bearing off the body*. Judging from a manuscript stage-direction in the folio, 1632, this was not the custom of the stage in the time of the old corrector, if not earlier, for opposite the words, "There is Percy," he has written, *Throw him down*; and then the dialogue is continued until the close of Falstaff's soliloquy, ending, "and live cleanly as a nobleman should do." During this interval, the corpse of Percy must have been lying on the ground, and we can hardly suppose that Falstaff would have been able to sustain the weight, if he had had it on his back all the time he was conversing with the two princes. When the scene, therefore, was at an end, and the body must be removed, Falstaff did not take it up again, but *dragged it out*, and such is the written stage-direction in the margin of the folio, 1632. He first, with great difficulty, must have got the body on his back; he then cast it down when he began to talk with the princes, and finally dragged it off the stage at the end of the scene. Such appears to have been the unceremonious way in which the body of Hotspur was treated, and in which the business of this part of the play was formerly conducted.

P. 335. We meet with a considerable improvement in the last line of Worcester's last speech; it has always stood thus:—

"What I have done my safety urged me to,
And I embrace this fortune patiently,
Since not to be avoided it falls on me."

The alteration of the manuscript-corrector is trifling, but effectual, and its fitness can hardly be questioned:—

"And I embrace this fortune patiently,
Which not to be avoided falls on me."

P. 336. The folios omit the reply by John of Lancaster to Prince Henry, when the latter relinquishes to him the office of setting the Douglas "ransomless and free;" that reply is found in the earlier, but not in the later quartos, in these terms:—

"I thank your grace for this high courtesy,
Which I will give away immediately."

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The corrector of the folio, 1632, inserts two corresponding lines, but the last differs materially from that quoted above, and may be thought, in some respects, to read better:—

“I thank your grace for this high courtesy,
Which I shall *put in act without delay*.”

This variation may induce the belief that the corrector had access to some authority independent of any of the printed copies of this play, whether in quarto or folio; although not a few of his emendations, as we have seen, correspond with the earliest and some other quartos, which had been abandoned by the folios.

THE SECOND PART
OF
KING HENRY IV.

INDUCTION.

P. 341. The folios all have,—

“Stuffing the ears of them with false reports;”

a misprint, probably, from defective hearing, for the text unquestionably ought to be, as commonly given,—

“Stuffing the ears of *men* with false reports.”

The corrector of the folio, 1632, altered “them” to *men*. Lower down, he made “surmise,” of the same edition, *surmises*, as required by sense and metre. The first only of these blunders is committed in the folio, 1623.

P. 342. We doubt the fitness of changing “peasant-towns,” as printed with a hyphen in the folios, to “*pleasant towns*,” but it may be right, and it ought, therefore, to be mentioned. In the next line but one, “worm-eaten hole,” of all the ancient impressions, is made “worm-eaten *hold*.” Theobald was the first to substitute *hold*.

ACT I. SCENE I.

P. 343. The old stage-direction at the opening of the first scene is, *Enter Lord Bardolph and the Porter*, as if they made their appearance before the audience at the same

moment: the modern stage-direction has been, *The Porter before the gate; enter Lord Bardolph*. It should appear from a stage-direction in manuscript, in the folio, 1632, that the old practice was for Lord Bardolph to enter first, and as soon as he asked, "Who keeps the gate here? ho!" for the *Warder* (so called) to show himself *above* the castle-gate, and from thence to answer Lord Bardolph. The *Warder* made his *exit* as soon as Northumberland entered.

P. 345. There can be no question that the printer of the folio, 1623, in the first line of this page, mistakenly repeated "able," as applied to heels, because he had placed the same epithet before "horse," in the preceding line. In the last instance, the word ought to be *armed*, instead of "able:"—

"With that he gave his able horse the head,
And bending forward, struck his *armed* heels
Against the panting sides," &c. .

It is "*armed* heels" in the quarto, 1600; and if the corrector of the folio, 1632, did not obtain that word from thence, he might have heard the passage accurately recited on the stage in his day, or possibly he used some independent, but concurring authority.

P. 348. Theobald's emendation of "ragged'st hour," of the old copies, to "*rugged'st* hour," which several more recent editors have not admitted, in the line,—

"The ragged'st hour that time and spite dare bring,"

is warranted by the old corrector, who merely converts *a* into *u* in the margin.

SCENE II.

P. 357. The following manuscript-correction accords with no copy of this play that has come down to us: it is part of Falstaff's speech to the Chief Justice, "Virtue is of so little regard in these costermonger *days*, that true valour is turned bear-herd." It is "costermonger *times*" in the quarto, 1600, while in the folios the necessary word is altogether omitted. Lower down, the old corrector has added, with an asterisk at the proper place, the words, *about three of the afternoon*, which do not precisely agree with the quarto, which reads, "about three *o'clock* in the afternoon:" the folios have no

trace of them. On the next page, he leaves out the whole of Falstaff's speech after "well, I cannot last ever," which he makes "last *for* ever:" it is only found in the quarto, 1600.

P. 359. Few things can be more evident than the necessity of an emendation in the following passage: "A man can no more separate age and covetousness, than he can part young limbs and lechery; but the gout galls the one, and the pox pinches the other, and so both the degrees prevent my curses." What here are "the degrees?" The poet is referring to two *diseases*, not to two "degrees," and the copyist must have misheard *diseases*, and written "degrees." We must read with the old corrector, "and so both the *diseases* prevent my curses," i. e. anticipate my curses.

SCENE III.

P. 361. The first twenty lines of Lord Bardolph's second speech, on this page, are only in the folio impressions, and the corrector of that of 1632 shows that they have been most corruptly printed, probably from defects in the manuscript in the hands of the compositor. Malone and others set right one error in the first line, by converting "if" to *in*, but the second line appears to be even more strangely blundered, for instead of

"Indeed the instant action, a cause on foot," &c.,

we ought to read the whole passage thus: it is in answer to Northumberland's question, whether it could do harm to hope?—

"Yes, *in* this present quality of war:
Indeed the instant *act and* cause on foot
Lives so in hope, as in the early spring
We see appearing buds," &c.

Thus the measure is amended, and the sense cleared. But, farther on, Lord Bardolph draws a parallel between the building of a house and the carrying on a war, which is obscured by the omission of a whole line, fortunately inserted in the margin by the old corrector. Our first extract is as it stands in the folios, and we will follow it by the same quotation as amended. The speaker is supposing that a man purposes at first to construct a dwelling, which he afterwards finds beyond his means:—

"What do we then, but draw anew the model
 In fewer offices; or at least desist
 To build at all? Much more in this great work,
 (Which is almost to pluck a kingdom down
 And set another up) should we survey
 The plot of situation, and the model,
 Consent upon a sure foundation,
 Question surveyors, know our own estate
 How able such a work to undergo,
 To weigh against his opposite; or else
 We fortify in paper and in figures," &c.

As amended by the old corrector, the same passage runs as follows:—

"What do we then, but draw anew the model
 In fewer offices; or at *last* desist
 To build at all? Much more in this great work,
 (Which is almost to pluck a kingdom down
 And set another up) should we survey
 The plot, *the* situation, and the model,
Consult upon a sure foundation,
 Question surveyors, know our own estate,
 How able such a work to undergo.
A careful leader sums what force he brings
 To weigh against his opposite; or else
 We fortify *on* paper, and in figures," &c.

The furnishing of this new connecting line (to say nothing of verbal emendations, the first of which Steevens speculated upon) between Lord Bardolph's simile and its application, is an important improvement, although the question perpetually returns upon us, from whence was it derived?

ACT II. SCENE I.

P. 365. In the speech of the Hostess we find, "A hundred mark is a long one for a poor lone woman to bear," altered to "A hundred mark is a long *score* for a poor lone woman to bear," with indisputable fitness. On the next page, *tuck* of the folios is altered to "tickle" of the quartos.

SCENE II.

P. 373. The Page, describing Bardolph peeping through the "red lattice" of an ale-house, observes: "At last I spied

his eyes; and, methought he had made two holes in the ale-wives' new petticoat, and peeped through." The word *red* is inserted in manuscript before "petticoat," in order to make the resemblance more distinct, but it would scarcely be necessary, if ale-wives usually wore red petticoats at the time.

P. 374. The prefixes are so arranged by the corrector of the folio, 1632, that the Prince, and not Poins, is made to read Falstaff's letter aloud, which, according to a manuscript stage-direction, *he shows to Poins*. Several literal and trifling verbal corrections are inserted in this part of the scene: the only one it is, perhaps, necessary to notice is the remark of the Prince, "That's *but* to make him eat twenty of his words:" *but* is wanting in all the old copies. Warburton proposed *plenty* for "twenty," but without the slightest necessity, and the manuscript-corrector supports no such change.

SCENE IV.

P. 380. Falstaff enters *singing*, according to a manuscript stage-direction, and it might be gathered from the fragment of the ballad printed. On the same authority, he *sings*, "Your broaches, pearls, and owches," as the fragment of another ballad. In his preceding speech, he addresses the words, "Grant that, my poor virtue, grant that," to Doll Tearsheet; but the old corrector alters "poor" to *pure*, used ironically, which very likely was the poet's word. The folios, after Falstaff's speech ending, "to venture upon the charged chambers bravely," omit what Doll says, according to the quarto, "Hang yourself, you muddy conger, hang yourself;" and, excepting the two last words, the manuscript-corrector has duly inserted them with the proper prefix. It is to be remarked, however, that when, on p. 384, Falstaff exclaims, "No more, Pistol," &c., as it stands only in the quarto, that speech is not added by the corrector to the folio, 1632. In this respect his practice was by no means consistent; and, possibly, whatever authority he may have had, whether acted before him, or read by him, was inconsistent also.

P. 389. Instead of "lisping to his master's old tables, his note-book," the plausible emendation is, "*clasping* to his old tables," &c. Table-books had formerly clasps, and Bar-dolph was embracing and dallying with the Hostess, as part of the by-play of the scene.

ACT III. SCENE I.

P. 394. Two corrections, the second adopted by some commentators, the first not thought of by them, are introduced in the folio, 1632, into the King's soliloquy upon sleep. The first is in the poor line,—

“Under the canopies of costly state;”

which we are told to read,—

“Under *high* canopies of costly state.”

When “high” was spelt *hie*, as was not unfrequent of old, the misprint might easily have been made, and *high* adds considerably to the force of the expression. The second correction occurs lower down, where “clouds” is erased with a pen, and *shrowds* written at the side. It has been a much debated point among editors, which was the authentic word, “clouds” or *shrowds*, and this emendation may serve to settle the question.

P. 395. The corrector of the folio, 1632, did not add, from the quarto, the four lines, within brackets, in the middle of King Henry's speech. A leaf, paged respectively 87 and 88, is deficient in the corrected folio of 1632.

ACT IV. SCENE I.

P. 409. The folio, 1632, in the line,—

“Here doth he wish his person, with such powers,” &c.,

misprints “here” *how*; but the error (not committed in the folio, 1623) is removed by the old corrector. Lower down, at the end of Mowbray's speech, he points out a curious blunder, arising, in all likelihood, from mishearing on the part of the scribe, which has been the occasion of several notes. In old and modern impressions the line has thus been printed:—

“Let us sway on, and face them in the field.”

Johnson truly says that he had never seen “sway” used in this

sense, and Steevens takes the trouble to insert several quotations in which "sway" is found, but always in its ordinary meaning, so that they rather prove Johnson's position. The plain truth is, that the copyist ought to have written different words, having the same sound, *viz.* :—

"*Let's away* on, and face them in the field."

We need have no hesitation in at once admitting this change of the received text.

P. 410. This part of the play is extremely ill printed in every old copy, blunders having been continued from one to the other, some of which have never been detected, excepting by the manuscript-corrector of the folio, 1632. Westmoreland says to Scroop:—

"If that rebellion
Came like itself in base and abject routs,
Led on by bloody youth, guarded with rage,
And countenanc'd by boys and beggary," &c.

For "guarded with rage," we must read "guarded (*i. e.* ornamented, used ironically) with *rags*," which is quite consistent with the rest of the passage. Again, nearer the end of the same speech, *glaves* or *glaiues* is misprinted "graves;" and the last line of what Westmoreland says, is thus given in the folio, 1623:—

"To a loud trumpet and a point of war."

Here "point of war" can have no meaning; but the close of the passage, in which the noble envoy from the King reproaches the Archbishop for abandoning his profession and raising the standard of rebellion, ought to be thus printed in future:—

"Turning your books to *glaiues*, your ink to blood,
Your pens to lances, and your tongue divine,
To a loud trumpet and *report* of war."

The folio, 1632, makes the matter worse by putting *low* for "loud" of the folio, 1623. In "Richard III.," Act IV. Scene IV., we have the expression, "the clamorous *report* of war."

P. 412. It may be fit to state that the corrector of the folio, 1632, does not notice the lines from the quarto, which are marked as omitted, nor does he at all clear up the difficulty regarding the Archbishop's speech, in reply to Westmore-

land's question, why he in particular had joined the rebellion. On the preceding page "quiet there" is amended to "quiet *chair*" with apparent reason.

P. 415. There is an undeniable error in the subsequent lines, at the end of Scroop's speech:—

"So that this land, like an offensive wife
That hath enrag'd him on to offer strokes,
As he is striking, holds his infant up,
And hangs resolv'd correction in the arm
That was uprear'd to execution."

To whom can "him" refer? Indisputably to the husband; and the line in which it occurs ought to run as follows, as we learn from the manuscript-corrector:—

"That hath enrag'd *her man* to offer strokes," &c.

Her man, in some way, either by mishearing or misprint, became "him on." This was easy, when "man" was pronounced *mon*.

SCENE II.

P. 417. The conclusion of Prince John's reproof to the Archbishop has generally stood thus:—

"You have taken up,
Under the counterfeited zeal of heaven,
The subjects of heaven's substitute," &c.

The quarto, published before the act of James I., has *God* for "heaven," but the error lies in "zeal" for *seal*:—

"Under the counterfeited *seal* of heaven"

must be the true reading, and "zeal" is converted into *seal* by the corrector of the folio, 1632. The "seal divine," which Scroop was charged with counterfeiting, has been before mentioned by Westmoreland on p. 411.

SCENE III.

P. 421. Falstaff's joke, such as it is, upon Sir John Coleville of the Dale, has been lost by a strange misprint of "place" for *dale*, twice in the ensuing quotation: "Coleville shall be your name, a traitor your degree, and the dungeon your place—a place deep enough; so shall you be still Coleville of the Dale." "Place" in both instances, ought to have been *dale*, "and the dungeon your *dale*—a *dale* deep

enough," &c. The manuscript-corrector has substituted *dale* for both "places."

SCENE IV.

P. 429. The manuscript stage-direction after the line,—

"O me! come near me, now I am much ill,"

is not *swoons*, as in modern editions, but *falls back*, we may suppose, into the arms of the Dukes of Gloucester and Clarence: the old printed copies are without any note of the kind; and, just before, when Westmoreland and Harcourt bring news, and deliver written accounts of it to the King, it is left to be inferred that they did so; but, lest any mistake should be made by the performers, and they should not be prepared with the necessary documents, the old corrector, in both cases, writes in the margin, *Gives a paper*. Afterwards, when the King desires his nobles to bear him into some other chamber, the audience was left to imagine a change of apartment, for the simple stage-direction is, *Put the K. a-bed*; and soon afterwards Prince Henry comes in, and takes away the crown.

P. 431. In note 8 it is conjectured that "rigol" might be a misprint for *ringol*, both here and in "Lucrece," where Shakespeare also uses it. However this may be, it is certain that the corrector of the folio, 1632, here converts "rigol" into *ringol*, by putting *n* in the margin, and such was, possibly, the original mode of spelling the word. Steevens was not aware "that it was used by any other author than Shakespeare," but Middleton, his contemporary, applies the compound "rigol-eyed" to the round eyes of young women, in his "Black Book," 1604, which has been strangely misunderstood *wriggle-eyed*, a word that can have no meaning.

P. 436. For "win," in the subsequent line,—

"That thou might'st win the more thy father's love,"

the folios have *joyne*, for which misprint it is easy to account, when we recollect that "win" was of old often spelt *wynne*. The old corrector strikes out *joyne* in favour of "win," or, as he writes it, *winne*. In the quarto, 1600, it is spelt "win."

P. 437. The expression, "for what in me was purchas'd," the manuscript-corrector changes to "for what in me was *purchase*," i. e. booty, (in reference to the lawless manner in which Henry had possessed himself of the crown,) a meaning constantly given to the word by our poet and his contemporaries; the verb, to purchase, was, we believe, never used in this sense. Lower down, doubts have arisen whether, in the following line, the first "thy" ought not to be *my* :—

"And all thy friends, which thou must make thy friends,"

because afterwards the King observes,—

"Which to avoid

I cut them off."

The old corrector tells us to read, "And all *my* friends," and "I cut *some* off;" which seems right, inasmuch as Henry adds, that it had been his intention, if his health had permitted, to lead others, whom he had not cut off, to the Holy Land,

"Lest rest and lying still might make them look
Too near unto my state."

ACT V. SCENE I.

P. 441. The folios all have, "and he shall laugh *with intervallums*," instead of "without *intervallums*," which is the text of the quarto, and to which the passage is restored by a manuscript-correction. All the characters in the scene are marked as entering at its commencement; but Silence is not at all engaged in it, and Davy does not come in until twice called by his master.

SCENE III.

P. 452. It was probably intended that Pistol, in his joy at the accession of Henry V., should end this scene with a couplet, but it closes as follows :—

"Where is the life that late I led,' say they;
Why here it is: welcome these pleasant days."

The change required is only, "welcome *this* pleasant *day*," to which the old corrector alters the line: he also underscores

it as a quotation, and we may feel assured that it was part of the same popular ballad mentioned by Petruchio in "The Taming of the Shrew," Act. IV. Scene I. vol. iii. p. 168.

P. 458. In the second paragraph of the "Epilogue" *by one that can dance* (as we are informed in a manuscript parenthesis), the word "forgiven," of the folio, 1623, is *forgotten* in that of 1632, but corrected in manuscript; and after the speaker had knelt down "to pray for the Queen," it is clear that he rose again in order to treat the audience with a dance, for the old corrector adds these words, quite at the close and in a new line, *End with a dance*. The conjecture, therefore, hazarded in note 2, is, so far, not supported.

KING HENRY V.

P. 465. In the folios, the thirty-four introductory lines are headed, "Enter Prologue," but the corrector of the folio, 1632, has altered the title thus, "Enter *Chorus as Prologue*." In the body of the play, the speaker of the interlocutory descriptions is called "Chorus," and the same at the end, where we have "Chorus" above what was clearly meant as the Epilogue: the corrector has, therefore, thus amended the heading in the last instance, "Enter *Chorus as Epilogue*." In the eighteenth line, "imaginary" has the last syllable altered, but a water-stain in the margin of the folio, 1632, prevents our being able to distinguish what was intended: *imaginative* may be the proper word, as Johnson states, but it could hardly be Shakespeare's.

ACT I. SCENE II.

P. 471. In the long speech of the Archbishop, in defence of Henry's title to France, those parts which relate especially to the succession of the Kings of France, in connexion with the salique law, and which were almost *verbatim* derived from Holinshed, are struck out with a pen, as if they would not have been well relished by a popular audience, and might be (and probably were) dispensed with in the performance of the play. Nevertheless, the corrections are carried throughout, and near the bottom of p. 472,—

"To find his title with some shows of truth,"

is not altered to "to *fine* his title," as in Malone, &c., but to "to *found* his title," which, on some accounts, may be considered the better reading.

P. 475. The King, speaking of Scotland, says,—

“Who hath been still a giddy neighbour to us.”

The old corrector inserts *greedy* for “giddy:” either word will suit the place, whether we suppose Henry to mean that Scotland has been an unsteady neighbour, or a rapacious one, anxious to seize all opportunities of pillaging England. *Greedy* seems rather better adapted to the context, but the printed copies are uniformly in favour of “giddy.”

Lower down, we need have less doubt regarding the alteration of an important word:—

“The King of Scots, whom she did send to France
To fill King Edward's fame with prisoner kings.”

The manuscript-correction here is *train* for “fame.”

P. 476. In the subsequent passage,—

“Playing the mouse in absence of the cat,
To tear and havoc more than she can eat,”

the folios have *tame*, and the quartos *spoil*, for “tear.” “Tear,” which was conjecturally placed in the text, is supported by an emendation in the folio, 1632, where *teare* for “tame” is written in the margin.

In the next line but one, the old corrector seems to have taken “crush'd” in the sense of *compelled*; while for “but,” of the old copies, he has substituted *not*, a misprint of the most frequent occurrence:—

“Yet that is *not* a crush'd necessity,” &c.

In the penultimate of this page, for “sorts,” the plausible alteration is *state*:—

“They have a king and officers of *state*.”

Just above, for “act of order,” the more than plausible change is, “*art* of order.”

P. 477. The line, as it has always been printed,—

“Come to one mark; as many ways meet in one town,”

is obviously overloaded, and the corrector of the folio, 1632, gives it, with the context, thus:—

“As many arrows, loosed several ways,
Come to one mark; as many ways *unite*;
As many fresh streams meet in one salt sea,” &c.

Thus the repetition of the word "meet," in two succeeding lines, is avoided; but it may still be a question, whether Shakespeare might not wish here to vary the regularity of his lines by interposing one of twelve syllables. Two lines lower, "And in one purpose," is amended to "*End* in one purpose," precisely the same literal error that was committed in "*All's Well that Ends Well*," vol. ii. p. 252. See also p. 161 of this vol.

P. 479. From two stage-directions it appears that the tun of tennis balls, sent by the Dauphin, was exhibited and opened by Exeter on the stage, in sight of the audience: *Show it*, and *Open it*, are written in the margin of the folio, 1632.

A striking change is made in some lines where Henry refers to his intended visit to his kingdom of France, which he affects to prefer to that of England:—

"I will keep my state,
Be like a king, and show my sail of greatness,
When I do rouse me in my throne of France."

The word "sail" here has little meaning, even metaphorically, and will certainly seem to have less when we mention the word proposed in the place of it:—

"I will keep my state,
Be like a king, and show my *soul* of greatness,
When I do rouse me in my throne of France."

We cannot believe that this emendation will be disputed: it is that of the corrector of the folio, 1632, who just afterwards tells us to read "For *here* I have laid by" instead of "For that I have laid by."

P. 480. In the following, as in many other instances, the substitution of a single letter makes a great improvement. The King is urging the utmost expedition of preparation for the invasion of France, and, as the passage has invariably been printed, he says,—

"Therefore, let our proportions for these wars
Be soon collected, and all things thought upon
That may with reasonable swiftness add
More feathers to our wings."

Now "reasonable swiftness" was not at all what he wished, but instant dispatch; and we ought indubitably to read,—

"That may with *seasonable* swiftmess add
More feathers to our wings."

The greater the speed, the more *seasonable* for the purpose of the speaker.

ACT II.

P. 480. In the third line of the Chorus, we are told to read, not "Now thrive the armourers," &c., but "Now *strive* the armourers," &c., in reference to the patriotic exertions they were making in preparations for the army about to embark at Southampton. This, we feel convinced, was the poet's word, who was not at all contemplating the profit the armourers would reap from the expedition:—

"Now *strive* the armourers, and honour's thought
Reigns solely in the breast of every man."

P. 481. Pope completed a defective line in the Chorus as follows:—

"Th' abuse of distance, while we force a play."

"While we" is in no ancient copy; and the old corrector of the folio, 1632, informs us that the words wanting were not those, for he puts it,—

"Th' abuse of distance, *and so* force a play."

SCENE I.

P. 482. In Nym's speech, the words, "there shall be smiles," are altered to, "there shall be *smites*," i. e. blows, which exactly accords with Farmer's suggestion; and *smites*, he adds, is used in this way in the midland counties of England.

In Nym's next speech, at the top of the next page, the old corrector has "tired *jade*," instead of "tired name" of the folios. The quartos read "tired *mare*," which is unquestionably to be preferred to *name*, and, probably, to *jade*.

SCENE II.

P. 488. By too earnest an anxiety to follow the old copies, an evident misprint, which could nevertheless be reconciled

to fitness by ingenuity, has been preserved. It is in one of the King's speeches at Southampton, ordering the enlargement of a drunkard who had railed on him, and the passage has always been thus printed:—

“It was excess of wine that set him on,
And on his more advice, we pardon him.”

Our is substituted for “his,” in the folio, 1632; it was on the King's “more advice,” and not on that of the prisoner, that he was to be set at liberty. On the same page, the King inquires, as it has always stood,—

“Who are the late commissioners?”

which has been strained by Mason to mean, who are the “lately appointed commissioners?” but the old corrector shows that “late commissioners” was a misprint, or a mis-hearing for “*state* commissioners”—the commissioners who were to be in charge of the state during the absence of the King in France. Henry's imperfect line of reproof to Lord Scroop,—

“O, let us yet be merciful,”

is finished by the words *my lord* in the margin.

SCENE III.

P. 493. We are sorry to be obliged to part with Theobald's fanciful emendation in Mrs. Quickly's description of the death of Falstaff, “for his nose was as sharp as a pen, and a' babbled of green fields,” founded upon the following words in the old copies, never understood, and containing two misprints, which we shall point out presently on the authority of the corrector of the folio, 1632—“for his nose was as sharp as a pen and a table of green fields.” The mention of “a pen” and “a table,” might have led to the detection of the error: writing-tables were, no doubt, at that period as now, often covered with green cloth; and it is to the sharpness of a pen, as seen in strong relief on a table so covered, that Mrs. Quickly likens the nose of the dying wit and philosopher—“for his nose was as sharp as a pen *on* a table of green *frieze*.” The emendation is *on* for “and,” and *frieze* for “fields;” and it is found in the margin of the folio, 1632. Pope's ridiculous suggestion respecting “a table of Green-fields;” whom he supposed (there is no extraneous syllable to

countenance the notion) to have been the property man of the theatre, has long been exploded. It may be thought to make it more probable that "table" was the true word, because it is printed with a capital letter in the folios.

SCENE IV

P. 497. We cannot hesitate to believe that the line,—

"Whiles that his mountain sire, on mountain standing,"

is corrupt; and a manuscript-correction in the folio, 1632, shows that it ought to be read, in accordance with a previous line, descriptive of the same persons and scene, on p. 474,—

"Whiles that his *mighty* sire, on mountain standing," &c.

The copyist or the printer blundered, and put "mountain" twice over in the same line.

ACT III.

P. 500. In the Chorus, describing the embarkation and sailing of Henry V. from Southampton, we read,—

"Behold the threaten sails,
Borne with th' invisible and creeping wind,
Draw the huge bottoms through the furrow'd sea."

It is true that, in a certain sense, the sails of a ship may be said to be "borne" by the wind; but the old corrector supplies us with a word which, as it is more picturesque, as well as more appropriate, we may with some confidence attribute to the poet:—

"Behold the threaten sails,
Blown with th' invisible and creeping wind,
Draw the huge bottoms through the furrow'd sea."

SCENE II.

P. 503. It is evident, from mere perusal, that the fragments of ballads quoted by Pistol and the Boy, in the beginning of this scene, are imperfectly given. Without thinking it necessary here to quote the ordinary text, we will subjoin the manner in which the dialogue, containing the extracts,

ought to be conducted, according to the old corrector of the folio, 1632 :—

"Pistol. The plain song is most just, for humours do abound :

Knocks go and come
To all and some,
 God's vassals *feel the same,*
 And sword and shield
 In bloody field
 Do win immortal fame.

Boy. Would I were in an alehouse in London ! I would give all my fame for a pot of ale and safety.

Pistol. And I

If wishes would prevail with me,
 My purpose should not fail with me,
 But thither would I *now.*

Boy.

And as duly,
 But not as truly,
 As bird doth sing on bough."

It will be easy to compare the above with the words as usually printed, and there can be little doubt that the old corrector had access to some means of information which we do not now possess. We give the words he supplies in Italics, but the whole appears as prose in the folios, and there is no trace of it in the quarto editions. The metre is not more irregular than that which often belongs to ballads.

SCENE III.

P. 507. The second folio absurdly has,—

"Array'd in *games* like to the prince of friends,"

instead of "array'd in flames" of the first folio ; but the old corrector makes them agree. On the next page he corrects "Desire the locks," as it stands in both folios, to "*Defile* the locks," which was Pope's manifest improvement.

SCENE IV.

P. 509. This entire French scene, between Katharine and her female attendant, is struck out by the corrector of the folio, 1632, who did not venture to offer any changes in the many misprints.

P. 512. In the last line but one "knights" is substituted for "kings," which was Theobald's proposal ; but in the next

line there is another error, which did not strike him, *viz.* "seats," which the old corrector converts into *states*.

SCENE VI.

P. 516. Gower is speaking of counterfeit and begging soldiers, who pretend to have seen great service, and observes of them, that they study perfectly military phrases, "which they trick up with new-tuned oaths." For "new-tuned oaths," the old corrector assures us, with every appearance of truth, that we should read "new-coined oaths."

SCENE VII.

P. 519. The Dauphin, vehement in praise of his horse, exclaims, "He bounds from the earth as if his entrails were hairs," which Warburton explains by an allusion to tennis-balls, which were stuffed with hair; but the apparent misprint in the folios was occasioned by the wrong use of the aspirate, for a marginal note in the folio, 1632, substitutes *air* for "hairs," and therefore reads, "He bounds from the earth, as if his entrails were *air*."

ACT IV. SCENE I.

P. 528. A question has arisen whether Fluellen's injunction to Gower ought to be to "speak fewer," as it stands in the old copies, or to "speak *lower*," according to the ordinary phrase. The manuscript-corrector alters "fewer" to *lower*.

P. 533. A line in the King's soliloquy,—

"What is thy soul of adoration?"

has hitherto presented insurmountable difficulties to the commentators. Henry is descanting upon the vanity of regal accompaniments, maintaining that ceremony is all that distinguishes a monarch from a subject; and, apostrophising ceremony, he asks,—

"What are thy rents? what are thy comings in?
O ceremony! show me but thy worth!
What is thy soul of adoration?"

The old corrector points out this last line as having been misprinted; and reading it as follows, the whole dispute between Johnson, Steevens, and Malone, seems at an end:—

“O ceremony! show me but thy worth:
What is thy soul *but adulation?*”

which is strongly supported by the whole context, and especially by two lines that follow almost immediately:—

“Think'st thou the fiery fever will go out
With titles blown from adulation?”

Therefore, the answer, when Henry asks what is the worth of ceremony, is what he himself supplies, that the soul of ceremony is nothing but adulation.

P. 534. We may probably accept the next emendation in the same soliloquy. The King is comparing the happiness and sound slumbers of a slave with the restless nights of a king: the former, according to the universally received text,—

“Gets him to rest, cramm'd with distressful bread;”

but if the bread he ate were “distressful,” if it were earned with misery and suffering, the simile would not hold; so that we may infer that “distressful” was not Shakespeare's word. If we may trust a manuscript-correction in the folio, 1632, the epithet was misprinted, and we ought to read,—

“Gets him to rest, cramm'd with *distasteful* bread;”

that is to say, bread which was abundant, and well relished by the humble, but which from its coarseness, would be *distasteful* to kings and princes.

SCENE III.

P. 542. A passage in which the King supposes that the dead bodies of the English, left in France, will putrefy and infect the air, and thus pursue their enmity to the inhabitants, has never been properly understood, because never properly worded: it has been thus given in ancient as well as modern editions:—

“Mark, then, abounding valour in our English;
That, being dead, like to the bullet's grazing,
Break out into a second course of mischief,
Killing in relapse of mortality.”

The simile of the bullet's glancing from one object, which it destroys, to another, which it also wounds, shows that we ought not to read "abounding," but "*rebounding* valour" of the English; and that, instead of "relapse," which ill suits the rhythm of the line, we ought to read *reflex*, in allusion to the power of the bullet to injure, when reflected backward from the object first struck. The four lines, therefore, ought to be printed in this manner:—

"Mark, then, *rebounding* valour in our English,
That, being dead, like to the bullet's grazing,
Break out into a second course of mischief,
Killing in *reflex* of mortality."

Theobald printed "*a bounding* valour," and saw the meaning of the poet, as far as that word is concerned, though he did not give the right emendation; but Malone poorly imagined that "abounding" was only to be taken as *abundant*; and neither of them had any notion that "relapse" was a misprint for *reflex*. Both these changes are made by the corrector of the folio, 1632.

P. 543. Henry tells Montjoy, as the line has been tautologically and prosaically printed,—

"I fear thou wilt once more come again for a ransom."

The old corrector gives it thus unobjectionably:—

"I fear thou wilt once more come *here* for ransom."

P. 546. The old corrector instructs us to read, not "Let us die:—in," &c., but

"Let us *not fly*:—in! Once more back again,"

which gives us both improved measure and meaning.

SCENE VI.

P. 548. Exeter giving a description of the deaths of York and Suffolk, speaking of the former, says, as the text has been always repeated,—

"In which array, brave soldier, doth he lie,
Larding the plain."

Steevens illustrates the word "larding" by a passage in Henry IV. Part I. Act II. Scene II, where it is humorously

said of Falstaff that he "lards the lean earth as he walks along." No quotation could well be less apposite: Falstaff larded the lean earth by the perspiration which fell from his huge carcase; but it is nowhere said that the Duke of York was obese, nor have we any reason to suppose that it might be appropriately said of him after death that he "*larded* the plain;" the true word is thus given in manuscript:—

"In which array, brave soldier, doth he lie
Loading the plain."

In the "Tempest," Act I. Scene II., we have seen *loaded* misprinted "larded."

SCENE VII.

P. 551. Montjoy, the herald, after the battle comes to ask leave on behalf of the French to select and bury their dead; but hitherto the line has been given as if he asked leave to "book" the dead, and as if the French had been in a condition, after their disastrous defeat, to take and note down on paper a particular account of the loss. The fact is, that *look*, in the sense of search for, or select, has been misprinted "book:"—

"I come to thee for charitable licence,
 That we may wander o'er this bloody field,
 To *look* our dead, and then to bury them."

The manuscript-corrector merely altered the first letter of "book;" and the use of *look*, as above, is frequent in all our old writers. It was an English herald who made out a statement of the killed, wounded, and prisoners on both sides, and afterwards presented it to the King.

ACT V.

P. 559. In the Chorus which opens this Act, the first words are altered from "Vouchsafe to those," to "Vouchsafe *all* those;" and in the next line, instead of "and of such as have," we are told to read, "and *for* such as have." A more material change was made when the celebrated lines, which relate to the return of the Earl of Essex from Ireland, were struck out. We may easily believe that they would be distasteful after that nobleman's execution, but we may presume

that they were not recited in the time of the corrector of the folio, 1632, if only because they could then have no application. They form, however, one of the least disputable, as well as one of the most important, notes of time to be found in any of the plays of our great dramatist.

SCENE II.

P. 565. The Duke of Burgundy, in the course of his long harangue, asks why peace should not, as formerly, in France,—

“put up her lovely visage?”

An awkward phrase arising, perhaps, from the misprint of one short word for another, and the manuscript-corrector therefore has,—

“Should not in this best garden of the world,
Our fertile France, *lift* up her lovely visage?”

This change may, nevertheless, have been proposed as a mere matter of taste.

P. 567. A trifling error of the press has been committed in the last line of the speech of the French King, in reply to Henry's request that he would answer, whether he refused or accepted the articles of peace proposed. As always printed, the passage has stood,—

“We will suddenly
Pass our accept, and peremptory answer.”

“Pass our accept” seems to have been taken for “pass our acceptance;” but what the French King intends to say is, that, after further consideration, he will either pass by articles to which he may object, or accept others which seem admissible: he says,—

“Pleaseth your grace
To appoint some of your council presently
To sit with us once more, with better heed
To re-survey them, we will suddenly
Pass, *or* accept, and peremptory answer.”

The blunder here was merely “our” for *or*, and this use of the word “pass” was not uncommon. A few lines lower, we may feel sufficiently assured that the line,—

“Shall see advantageable for our dignity,”

was written by the poet,—

“ Shall see advantage for our dignity ;”

and, accordingly, *able*, at the end of the word, is erased by the corrector of the folio, 1632.

P. 571. The corner of the leaf, containing the interview between Henry V. and Katharine, has been torn away, and there is here only one emendation that demands notice: it occurs not far from the end of the scene, where the King observes, “ I dare not swear thou lovest me ; yet my blood begins to flatter me thou dost, notwithstanding the poor and untempering effect of my visage.” Warburton’s note is “ Certainly *untempting* ;” and he was right, for a marginal correction directs us to read *untempting* for “ untempering.”

P. 573. All the folios have, “ girdled with maiden walls, that war hath entered,” a negative having been accidentally omitted ; modern editors have invariably inserted “ never ;” but, although the difference is not material, the true word was probably *not*, “ that war hath *not* entered,” because the old corrector places it in the margin.

THE FIRST PART
OF
KING HENRY VI.

ACT I. SCENE I.

Vol. v. P. 7. In the sixth line of the first speech in this play,—

“King Henry the fifth, too famous to live long,”

the word “king” seems merely injurious surplusage, and the old corrector, we may presume, had sufficient reason for erasing it.

P. 9. The subsequent imperfect couplet closes Bedford’s address, just before the entrance of the Messenger:—

“A far more glorious star thy soul will make,
Than Julius Cæsar on bright ——.”

Johnson proposed to fill the blank with *Berenice*, which, in any point of view, could hardly be right. Malone was of opinion that the blank had been left, because the copyist could not read the name: it is improbable that the copyist could not read the name, and still more improbable, that, even if he could not read it, he would have hesitated in putting down something, whether right or wrong. The corrector of the folio, 1632, wrote *Cassiope* in the margin, which, as far as regards the measure, answers the purpose; but from whence he derived the information, it is impossible to conjecture: he therefore reads,—

“Than Julius Cæsar on bright *Cassiope*.”

P. 10. In the following line, the folio, 1632, omits an important word,—

“Reignier, duke of Anjou, doth take his part.”

The old corrector inserted “take,” which, perhaps, he found in the folio, 1623: at all events, it was not necessary for him to go to any other authority for it, if even to that.

P. 12. The passage has always created a difficulty, where it is said of Sir John Fastolfe,—

“He being in the vaward, plac'd behind,” &c.

which is a contradiction in terms, unless we suppose, with Mason, that the English army being attacked from behind, the rear became the van. A manuscript-correction makes it likely that “vaward” was a misprint for *rearward*:—

“He being in the *rearward*, plac'd behind
With purpose to relieve and follow them.”

P. 13. The ensuing emendation is one of those which may have been introduced as a mere matter of taste, although it is more likely that *cause* should have been the poet's word, considering how ill “make” sounds in the place where it occurs:—

“Ten thousand soldiers with me I will take,
Whose bloody deeds shall make all Europe quake.”

The old corrector erases “make,” and substitutes *cause*.

It was Mason's excellent proposal, that the Bishop of Winchester should say, at the end of this scene,—

“The King from Eltham I intend to *steal*,
And sit at chiefest stern of public weal.”

The old copies have invariably,—

“The King from Eltham I intend to send;”

but there is little doubt that a rhyme was meant, and that the copyist or compositor caught the termination of “send” from the preceding verb. The corrector of the second folio wrote *steal* in the margin, and struck out “send;” and we shall see hereafter that in several other places he restores rhymes, which had either been obscured by corruption, or, possibly, changed, because audiences in his time did not so well relish the recurrence of same-sounding words.

SCENE II.

P. 14. When the Dauphin observes, in reference to the melancholy state of English affairs in France,—

“ At pleasure here we lie near Orleans,
Otherwhiles, the famish'd English, like pale ghosts,
Faintly besiege us one hour in a month ;”

we may be satisfied that the second line, for the sake of measure and meaning, ought to run,—

“ *The whiles* the famish'd English, like pale ghosts,” &c.

The correction in the folio, 1632, is precisely this ; and it is surprising that so small, so obvious, and so easy a corruption as “ otherwhiles ” should have remained till now in the text of this drama.

Lower down in the page occurs another blunder, which has never been noticed nor set right. The French generals have been ridiculing the forbearance of the English in not daring to press the siege, and at last the Dauphin declares his determination to attack the enemy, and compel them to raise it :—

“ Sound, sound alarum ! we will rush on them.
Now for the honour of the forlorn French ! ”

Unless he meant to speak ironically, why should he call the French “ forlorn ” at the very moment of their triumph ?

“ Now for the honour of the *forborne* French,”

is the word furnished in manuscript. The French had been *forborne* by the English, because the latter were not in a condition to press the siege. The word is printed “ forlorne ” in the folios, and the old corrector had nothing more to do than to alter the letter *l* to *b*. In the last line he puts *flee* for “ fly,” making it rhyme with “ me ” in the preceding line.

P. 16. There seems no ground for preserving an evident transposition in

“ Heaven and our Lady gracious hath it pleas'd,”

instead of “ our gracious Lady,” as it is marked by the corrector of the folio, 1632 ; unless, indeed, “ gracious ” be to be taken as *graciously*.

P. 17. The following seems to have been written originally as a rhyming couplet ; it occurs at the end of the speech where the Dauphin challenges Joan of Arc to the combat :—

“ And, if thou vanquishest, thy words are true,
Otherwise I renounce all confidence.”

The last line is almost ridiculously prosaic, and the change recommended by a note in the folio, 1632, is small, but a decided improvement :—

“ And, if thou vanquishest, thy words are true,
Or I renounce all confidence *in you*.”

Just afterwards the word *from* is supplied :—

“ And while I live, I'll never fly *from* no man ;”

“ no man ” rhyming to “ woman ” in the preceding line.

SCENE III.

P. 19. At the heads of some of the scenes in this play, we are, rather unusually, informed of the place of action. The corrector of the folio, 1632, tells us that this angry interview between the Duke of Gloucester and Beaufort takes place *at the Tower* ; but it would have been more correct to have said, near the Tower : *London* is also added, to show that the scene had been removed from France. The next scene is supposed to be in *France* again, and that word is therefore placed in the margin. The second scene of Act III. is at Rouen, or *Roane*, as it was spelt of old ; and at the head of the third scene we are told that the stage *still* represents *Roane*. In the opening of this scene *at the Tower* two small words, *now* and *so*, having dropped out in different lines, they are inserted by the old corrector to the manifest improvement of the halting verse.

SCENE IV.

P. 25. It has been ludicrously made a question by Steevens, whether when “ vile-esteem'd ” is misprinted in the folios, “ *vil'd* esteem'd ” (“ vile ” being frequently spelt *vild* in the time of Shakespeare), the poet did not mean that Talbot complained that he had been *philistined*. There is not the slightest ground for any such notion : Shakespeare, as Malone remarked, uses the very word “ vile-esteem'd ” in his sonnets,

and the manuscript-corrector of the folio, 1632, states that he also used it in the subsequent, which is the disputed line,—

“Rather than I would be so vile-esteem’d.”

P. 26. The eight lines following—

“In thirteen battles Salisbury o’ercame,”

are struck out, most likely for the purpose of shortening Talbot’s harangue. A leaf is wanting in the corrected copy of the second folio, between p. 100 and p. 103.

ACT II. SCENE III.

P. 38. Talbot’s imperfect line,—

“That will I show you presently,”

is completed by the corrector by the insertion of the word *lady*, which may have in some way escaped from the text:—

“That will I show you, *lady*, presently;”

and then he *winds his horn*, and his soldiers appear.

SCENE IV.

P. 41. It is enough to state that the misprint of *fashion* for “faction,” which Warburton pertinaciously refused to correct, is set right in manuscript in the margin of the second folio.

P. 42. The line, as constantly printed,—

“He bears him on the place’s privilege,”

referring to the Temple, also appears to contain an error of the press. Plantagenet is speaking of Somerset, and of the insults he had offered to Suffolk; and, according to the corrected folio, 1632, we ought to read,—

“He *braves* him on the place’s privilege.”

Consistently with this somewhat doubtful emendation, Plantagenet, on the next page, exclaims,—

“How am I *brav’d*, and must perforce endure it!”



P. 43. For the line on this page—

“A thousand souls to death and deadly night,”

the old corrector has “*Ten* thousand souls,” &c.; and “a thousand souls” seems a very insignificant number to be prophesied on such an occasion, as likely to fall in the Wars of the Roses.

SCENE V.

P. 47. Theobald made, and most modern editors have adopted, a needless change in the text of the old copies, at the conclusion of Plantagenet’s soliloquy after the death of old Mortimer:—

“And therefore haste I to the Parliament,
Either to be restored to my blood,
Or make my will th’ advantage of my good.”

The word Theobald altered was “will,” which he converted to *ill*; but the mistake is in a different word, “advantage,” which the corrector states ought to be *advancer*; he leaves “will” as it stands in all old copies, and gives the last line of the quotation thus:—

“Or make my will th’ *advancer* of my good:”

i. e. if he be unable to procure from Parliament the reversal of the attainder of his blood, he resolves to make his own will the *advancer* of his own interests. The proposed emendation of *ill* for “will,” by Theobald, was merely arbitrary, mainly for the sake of a fancied antithesis.

ACT III. SCENE I.

P. 49. Whether such were the case with the ensuing emendation by the old corrector, we can only speculate from probabilities: there are two points in its favour, viz. that both the context and the measure of the line appear to call for the alteration. It occurs in Winchester’s answer to Gloucester’s accusation of covetousness, ambition, and pride:—

“If I were covetous, ambitious, *proud*,
As he will have me, how am I so poor?”

The common reading is, “or perverse,” for *proud*; but, in

the first place, Gloucester has not charged the prelate so much with perverseness, as with pride,—

“As very infants prattle of thy pride;”

and, in the next place, *proud* exactly fits the measure, while “or perverse” overloads it. We may, therefore, perhaps conclude that the emendation in the folio, 1632, was in some way authorised.

P. 51. The same may be said of the next emendation in the King’s appeal to Winchester, which, as ordinarily printed, ends with these lines:—

“Who should be pitiful, if you be not?
Or who should study to prefer a peace,
If holy churchmen take delight in broils?”

For “prefer a peace,” the corrector of the folio, 1632, has “*preserve* a peace,” peace having been broken by the affray between the adherents of Gloucester and Winchester. “Prefer” is spelt *preferre* in the old copies, and may easily have been mistaken for *preserve*, when written with the long *s*. At the same time, it must be allowed that “prefer a peace” is perfectly intelligible, and well warranted: yet why should the word have been changed, if it were the right one?

When Gloucester, just afterwards, offers Winchester his hand, a manuscript stage-direction informs us that *he scorns it* at first, but subsequently *takes it*.

P. 53. We need hardly doubt that the word so awkwardly recurring in the two subsequent lines, was a misprint: it is in Plantagenet’s speech, thanking the King for restoring him to his blood:—

“Thy humble servant vows obedience
And humble service, till the point of death.”

The corrector writes *honour’d* in the margin, instead of the first “humble;” and, bearing in mind that Plantagenet had just been raised again to honour by the act of grace of the King, we may accept this representation of the text of our author, and be disposed to read in future,—

“Thy *honour’d* servant vows obedience
And humble service, till the point of death.”

Exeter’s soliloquy, at the end of the scene, is struck out, as if not wanted.

SCENE II.

P. 57. Talbot, enraged at Joan's success in capturing Rouen, calls her,—

"Foul fiend of France, and hag of all despite!"

"Hag of all despite," at least, sounds tamely, and a marginal note in the folio, 1632, warrants us in giving the line much increase of energy:—

"Foul fiend of France, and hag of *hell's* despite!"

P. 59. Burgundy thus addresses Talbot:—

"Warlike and martial Talbot, Burgundy
Enshrines thee in his heart."

To say that Talbot is "warlike and martial," is mere tautology, an offence of which Shakespeare is rarely guilty; and, as the old corrector assures us that "martial" has been misprinted, we may gladly welcome his striking improvement of the text:—

"Warlike and *matchless* Talbot, Burgundy
Enshrines thee in his heart."

SCENE III.

P. 62. We give the ensuing lines as they are corrected in the folio, 1632; it is the opening of Joan's speech to seduce Burgundy:—

"Look on thy country, look on fertile France,
And see *her* cities and *her* towns defac'd
By wasting ruin of the cruel foe.
As looks the mother on her *lovely* babe,
When death doth close his tender dying eyes,
See, see, the pining malady of France."

The common reading is "the" for *her* in both places, and "lowly" for *lovely*: the last was Warburton's reasonable proposal, which ought, we see, to have been adopted, though opposed by Johnson, who treated *lovely* as a needless innovation.

SCENE IV.

P. 64. The King, addressing Talbot, observes,—

"I do remember how my father said,
A stouter champion never handled sword.
Long since we were resolved of your truth," &c.

It is clear, as the old corrector instructs us, that the last line ought to be,—

"Long since we were resolved of *that* truth,"

not merely because Henry is referring to an assertion by his father, which must be universally admitted, but because he follows it up by a statement of the fidelity and merits of Talbot:—

"Long since we were resolved of your truth,
Your faithful service and your toil in war."

To have first applauded Talbot's "truth," and then his "faithful service," would have been very like mere repetition. The King alludes to the truth which his father had declared.

ACT IV. SCENE I.

P. 67. After Talbot has *torn the Garter* (in the words of the manuscript stage-direction) from the leg of Fastolfe, he proceeds to add, that the order had been instituted to reward the deserts of courageous warriors:—

"Not fearing death, nor shrinking from distress,
But always resolute in most extremes."

Such has been the invariable text; but we must feel, when once it is pointed out, that there is an injurious error by the printer in the second line:—

"But always resolute in *worst* extremes,"

is the word substituted in the margin of the second folio. Lower down, we should hardly hesitate, on the same authority, to alter "pretend" to *portend*, when Gloucester asks,—

"Or doth this churlish superscription
Pretend some alteration of good will?"

"Pretend" need not necessarily be changed; but *portend* most likely was our great dramatist's word, which he often uses elsewhere.

P. 68. The epithet "envious" in the following line,—

"This fellow, here, with envious carping tongue,"

is not in the folio, 1632, having, perhaps, accidentally dropped out: the old corrector inserts it; but whether he obtained it from the folio, 1623, or from some other source, must remain a question. The same remark applies to a line on the next page,—

"Quiet yourselves, I pray, and be at peace,"

excepting that the corrector of the folio, 1632, inserts "I pray" at the end, instead of in the middle, of the line: perhaps it was so formed in the authority he may have consulted. For "noble lord" he has "*royal* lord;" and for

"Such factious emulations shall arise,"

he has "*still* arise," which certainly accords better with the context. A leaf (numbered 111 and 112) has been lost in this part of the play, from the folio, 1632.

SCENE V.

P. 78. Old Talbot and his son John are contending for the honour of keeping the field, one of them, by so doing, being certain of destruction, and each is persuading the other to fly. A marginal note in the folio, 1632, instructs us to read *fly* for "bow" in the ensuing lines; and we can readily believe that "bow" is a misprint, though we may not be able to account for it: John Talbot speaks:—

"Flight cannot stain the honour you have won,
But mine it will, that no exploit have done:
You fled for vantage, every one will swear,
But if I bow, they'll say it was for fear.
There is no hope that ever I will stay,
If the first hour I shrink, and run away."

There seems no assignable reason why the poet should not have used the word *fly*; and the old corrector informs us that he did use it. When old Talbot returns mortally wounded to the scene (p. 82), it is said, in all modern editions, that he is "supported by a servant;" the addition to the stage-direction in the folio, 1632, has much greater propriety, for he there is described as entering, *led by a soldier* from the field of battle.

P. 83. The folio, 1632, omits a line in Joan's speech upon this page, *viz.* :—

“So, rushing in the bowels of the French.”

It is supplied by the corrector, perhaps from the folio, 1623 ; but three lines lower he alters,—

“Of the most bloody nurser of his harms,”

by erasing “most bloody,” and writing *still bleeding*. For the evidently imperfect line on the next page,—

“But tell me whom thou seek'st?”

he gives the following :—

“But tell me *briefly*, whom thou seekest now?”

Just above, he erases “obtain'd,” as surplusage, as regards the verse and sense ; but in both the last instances it is by no means clear that Shakespeare intended his verse to be regular. The list of Talbot's titles is struck out.

Less important variations are frequently noted in this part of the play ; and in one place we have a rhyme restored, which, perhaps, had been lost : it is where Sir W. Lucy demands the bodies of the Talbots, the usual reading being,—

“Give me their bodies, that I may bear them hence,
And give them burial, as beseems their worth.”

The couplet is thus amended :—

“Give me their bodies, that I bear them *forth*,
And give them burial, as beseems their worth.”

This change occurs near the close of the Act, where the rhymes are numerous. *Very* is inserted before “ashes,” completing a defective line, while, just below, “with them” is erased as surplusage.

ACT V. SCENE I

P. 86. For “our Christian blood,” in Gloster's speech, the corrector of the folio, 1632, has “*much* Christian blood ;” and, lower down, where the Protector recommends the marriage of Henry to the daughter of the Earl of Armagnac, it is said in all the old copies, that that nobleman is “near knit

to Charles," instead of "near *kin* to Charles," as we find it in the margin, quite consistently with what Gloster says afterwards, that Armagnac is "near kinsman unto Charles." Neither emendation is necessary, though both may be expedient.

SCENE III.

P. 90. The introduction to this scene (after the Fiends have vanished) is erroneous in the early impressions, for they represent Burgundy as fighting with La Pucelle, whereas York ought to contend with her. A correction in the folio, 1632, sets this matter right, and adds, what is wanting in modern, as well as ancient, editions, that *York overcomes Joan*. In the previous interview between Joan and her preternatural agents, she says, not that they are "cull'd" out of the regions under the earth, but *call'd* out of those regions: the mistake seems obvious, but "cull'd" is defensible.

Capel was justified in transposing three lines near the bottom of this page, where Suffolk lays his hands "gently on the tender side" of Margaret, and afterwards kisses her fingers. The old corrector always indicates an error of this kind by figures, and 1, 2, 3, in the margin instructs us to read Suffolk's speech thus:—

"For I will touch thee but with reverent hands,
And lay them gently on thy tender side.
I kiss these fingers for eternal peace, &c. [*kissing*."

In the old copies the second line is the third, and the third the second.

P. 91. Much of Suffolk's speech is in rhyme; and when he exclaims, as Margaret is about to depart,—

"O, stay!—I have no power to let her pass;
My hand would free her, but my heart says—no,"

we might be tolerably certain, even without the correction in the margin of the folio, 1632, that the lines were originally thus written:—

"O, stay!—I have no power to let her *go*;
My hand would free her, but my heart says—no."

The two last lines of this speech have given great trouble to the commentators, which would have been avoided had they been able to detect the blunder, of the printer or of the copy-

ist, which the corrector distinctly points out: the text in the old editions, is this:—

“Aye; beauty’s princely majesty is such,
Confounds the tongue and makes the senses rough.”

Sir Thomas Hanmer printed *crouch* for “rough;” and Malone was obliged to pass over the passage by saying that the meaning of “rough” is not “very obvious.” Read with the aid of the marginal notes in the folio, 1632, and the obscurity is at an end:—

“Aye; beauty’s princely majesty is such,
Confounds the tongue, and *mocks* the sense of *touch*.”

Here, again, who is to determine whether the preceding emendation were derived from some good authority, or whether it was only a lucky guess on the part of the individual through whose hands this copy of the folio, 1632, passed? Certain it is, that not one of the many editors of Shakespeare was ever so fortunate as to stumble on the meaning, which is thus rendered obvious, while, at the same time, the intended rhyme is preserved: the princely majesty of beauty confounded the power of speech, and mocked all who dared attempt to touch it.

P. 92. By the same authority we are assured that another portion of this scene between Suffolk and Margaret is especially corrupt. We will first give the text as represented in all editions, and follow it by the text as recommended in manuscript-corrections:—

“*Marg.* Tush! women have been captivate ere now.

Suff. Lady, wherefore talk you so?

Marg. I cry you mercy, ’tis but *quid* for *quo*.

Suff. Say, gentle princess, would you not suppose
Your bondage happy, to be made a queen?

Marg. To be a queen in bondage is more vile
Than is a slave in base servility,
For princes should be free.

Suff. And so shall you,
If happy England’s royal king be free.”

All this appears to have been mangled, both as regards meaning, metre, and rhyme. We now give this part of the dialogue as it stands in a corrected state in the folio, 1632, where the fitness of every thing seems restored:—

Marg. Tush! women have been captivate ere now.

Suff. Lady, *pray tell me*, wherefore talk you so?

Marg. I cry you mercy, 'tis but quid for quo.

Suff. Say, gentle princess, would you not *then ween*
Your bondage happy, to be made a queen?

Marg. A queen in bondage is more vile *to me*
Than is a slave in base servility,
For princes should be free.

Suff. And so shall you,
If happy England's royal king be *true*."

We have, as usual, marked by Italic type the words written in the margin, which we are willing to think were those of our great poet, his original language having been, almost unaccountably, disfigured. Other portions of the same scene are marked by the old corrector as more or less defective: thus, according to him, Margaret says "I give consent," and Suffolk's line is well completed by the addition of *down* after "coming."

P. 95. The suggestion thrown out in note 6, that "mad" is to be read *mid* in the following passage,—

"Bethink thee on the virtues that surmount,
Mad natural graces that extinguish art,"

is fully borne out by a correction in the folio, 1632, the meaning being, that the virtues of Margaret (with whom Suffolk is secretly in love) are pre-eminent *'mid* the natural graces by which she is adorned.

SCENE IV.

P. 97. The new pointing of the two lines contended for in note 9 is exactly that of the old corrector, excepting that he places only a comma after "No."

P. 100. By the insertion of *r* for *o*, he changed "poison'd" to *prison'd*, in the following passage:—

"Speak, Winchester; for boiling choler chokes
The hollow *passage* of my *poison'd* voice."

Pope printed *prison'd*, and appears to have arrived at the author's meaning, though some more modern editors have adhered to "poison'd."

P. 101. We have here another of the many emendations rendered necessary by the mistake of the person who wrote by his ear the manuscript used by the printer. It is the last of any consequence in this play, and it occurs at the very close of the scene between the English and French commanders, when a peace is negotiated. All parties are agreed upon a league of amity, and York, addressing the Dauphin, says,—

“ Hang up your ensigns, let your drums be still,
For here we entertain a solemn peace.”

The corrector of the folio, 1632, reads the last line thus:—

“ For here we *interchange* a solemn peace,”

the agreement for a peace being mutual. It cannot be said, however, that the change is imperatively called for, though recommended on strong presumptive evidence.

THE SECOND PART
OF
KING HENRY VI.

ACT I. SCENE I.

P. 112. A question has arisen whether to read,—

“ And was his highness in his infancy
Crowned in Paris, in despite of foes ? ”

or as follows :—

“ And hath his highness in his infancy
Been crown'd in Paris, in despite of foes ? ”

Some editors have given the couplet in one way, and some in another ; but the old corrector of the folio, 1632, informs us that the last is the true reading, *been* having probably dropped out at the commencement of the second line.

P. 116. York introduces a simile of pirates sharing pillage in the presence of the owner of it,—

“ While as the silly owner of the goods
Weeps over them, and wrings his hapless hands.”

A correction in the folio, 1632, instructs us to erase “ hapless ” in favour of *helpless*, which certainly seems the fitter epithet ; but it is impossible to maintain that “ hapless ” does not fit the place, and might not be the poet's word. The allusion to Althea's brand, in four lines just below, is for some reason struck out.

SCENE III.

P. 121. Johnson, Steevens, Tollet, and Hawkins have all wasted time and space upon a mere error of the printer, or of the copyist. The first Petitioner says, as has been universally represented,—

“My masters, let's stand close: my lord protector will come this way by and by, and then we may deliver our supplications in the quill.”

The puzzle has been as to the meaning of “in the quill,” and each of the commentators had a different notion upon the point. The several Petitioners were to deliver their supplications to Suffolk in succession, one after another, and “the quill” ought, indisputably, to be *sequel*, used ignorantly for *sequence*,—

“My lord protector will come this way by and by, and then we may deliver our supplications in *sequel*.”

On the next page, the beginning of Peter's second speech is altered to “That my master was,” instead of *mistress*, as it stood, absurdly enough, till Tyrwhitt proposed the change, which is fully warranted by a note in the margin of the folio, 1632.

P. 124. According to the old corrector, Suffolk's speech to the Queen (before the entrance of the King, &c., which is erroneously marked in manuscript as a new scene), ought to end in a rhyme:—

“So, one by one, we will weed all *the realm*,
And you yourself shall steer the happy helm.”

This reads easily and naturally enough; but the folios make the first line end with “at last,” very lamely and tamely. The writer of the emendations may be thought to shew, now and then, an old-fashioned fondness for rhyme.

P. 127. Pope was quite right in printing *fast*, for “far” of the old copies, in the following line, where Buckingham is speaking of Eleanor:—

“She'll gallop far enough to her destruction.”

We find *fast* in the margin, and “far” struck out. The adherence to “far” was, of course, occasioned by the desire, in all possible cases, to abide by the early editions.

It may be mentioned, that in the corrected folio, 1632,

the Acts and Scenes are noted in manuscript (no such divisions being made in print), and as a new scene (IV.) is made to commence with the entrance of the King, &c., on p. 124, another scene, numbered V., contains the incantations, &c., of Margery Jourdain, Southwell, Bolingbroke, &c., before Eleanor. In all modern editions this is properly represented as

SCENE IV.

P. 130. For "the silent of the night," the corrector has "the *silence* of the night," which is the very word used in the old drama from which this play was mainly taken. For "break up their graves," he reads, "break *ope* their graves," which was also, most likely, right. Among the manuscript stage-directions is one which shows that while *Bolingbroke* *questions* the Spirit, raised by the Witch, *Southwell* *writes the answers*. When the former dismisses the Spirit, called up to ascertain and declare the truth, he exclaims, "*False* fiend, avoid," the impropriety of which is evident, and the manuscript-correction is, "*Foul* fiend, avoid."

ACT II. SCENE I.

P. 133. Gloster, addressing the Cardinal, says,—

"Churchmen so hot? good uncle, hide such malice;
With such holiness can you do it."

The second line, as it stands in all the early copies, is imperfect and prosaic; the corrector of the folio, 1632, states that two small words have been omitted, and his emendation is better than either of those offered by Warburton and Johnson: he gives the two lines thus:—

"Churchmen so hot? good uncle, hide such malice;
And with such holiness you *well* can do it."

SCENE IIL

P. 144. The whole of what passes just before Gloster, who has been required to give up his staff of office, quits the scene, is in rhyme; but there is one line which has nothing to answer to it, and we meet with the corresponding line, as an important addition, in the margin. There are also two

emendations deserving notice in the preceding speech by Queen Margaret, and this part of the play runs as follows in the folio, 1632, the new portions being printed, as usual, in *Italic type* :—

- “ Q. Mar. I see no reason why a king of years
Should be protected, like a child, *by peers*.
God and King Henry govern England's *helm*.
Give up your staff, Sir, and the King his realm.
Glo. My staff?—here, noble Henry, is my staff:
To think I fain would keep it makes me laugh.
As willingly I do the same resign,
As e'er thy father Henry made it mine,” &c.

There appears no sufficient reason for disbelieving that these judicious changes and this important addition might be made on some independent authority.

Lower down, a striking misprint occurs, and is set right by the old corrector to the great improvement of the passage : the couplet has always been given,—

- “ Thus droops this lofty pine, and hangs its sprays ;
Thus Eleanor's pride dies in her youngest days.”

Now, as Mason observes, “ Eleanor was certainly not a young woman ;” and in order to overcome the difficulty, he compelled “ her ” to refer to “ pride,” and not to Eleanor ; but the printer was in fault for mistaking the poet's word :—

- “ Thus Eleanor's pride dies in her *proudest* days,”

is a form of expression peculiarly like Shakespeare, and perfectly consistent with the situation and character of the Duchess of Gloster. We owe it to the emendator.

ACT III. SCENE I.

P. 155. Malone, who was generally reluctant to vary from the ancient editions, could not refuse to adopt an emendation proposed by Steevens in the following passage, as it stands in the folios :—

- “ My lord of Gloster, 'tis my special hope,
That you will clear yourself from all suspense.”

Steevens printed *suspects* for “ suspense,” and the corrector of the second folio writes *suspect* (not *suspects*) in the margin.

Nevertheless, "suspense" may be strained to a meaning, certainly not adverse to the poet's intention, though we may feel morally sure that *suspect* must have come from his pen. In subsequent parts of the scene, the Queen addresses the peers as "*Fair lords*," and not "*Free lords*;" and York states that he has "*most reason*" to wish Gloster dead.

P. 162. Regarding the next emendation, recommended in manuscript in the folio, 1632, we need not doubt, seeing that both sense and verse call for the alteration. It occurs in York's soliloquy, where he congratulates himself that his enemies are playing his game by dispatching him to Ireland to conduct a large force against the rebels: he says, as the passage has been amended,—

"Whiles I in Ireland *march* a mighty band,
I will stir up in England some black storm," &c.

The ordinary reading has been, "nourish a mighty band," which we may conclude was an error of the press,—"*nourish*" for *march*. If "*nourish*" could be accepted, as affording, to a certain extent, the meaning required, it must be rejected on the score that it mars the versification, unless we consent to hurry over "*nourish*" in the time of a monosyllable.

P. 166. The whole of Margaret's speech, after "Be poisonous too, and kill thy forlorn queen," is crossed out; but various emendations are made in it notwithstanding, besides the necessary correction of "*Eleanor*" to *Margaret* in three different places. The change in the line, where she is speaking of the violent winds which drove her back from England, must not be passed over, inasmuch as "*gentle gusts*," of the old copies, seems most properly altered in manuscript to *ungentle gusts*:—

"What did I then, but curs'd th' *ungentle* gusts,
And he that loos'd them from their brazen caves."

It was because they were *ungentle* that the winds had been confined in "*brazen caves*," and had been set at liberty in order to drive back the ship that conveyed Margaret to England. The whole context warrants the alteration. It ought to be added, that Theobald's substitution near the end, of *witch* for "*watch*," however plausible, is not authorised by the old corrector.

P. 169. Malone observed upon the harsh expression, "to drain" an "ocean of salt tears" on dead Humphrey's face, and Steevens advocated *rain* for "drain:" the letter *d* is struck out in the folio, 1632, showing that Steevens was correct in his suspicion of a misprint. On the next page occurs another error of the press, which only applies to the second folio, where "But both of you were vow'd Duke Humphrey's *death*," should, of course, be "Duke Humphrey's foes:" *death* is erased, and "foes" placed in the margin. On p. 171, the same edition omits "send" in the sentence, "and send thy soul to hell," but it was inserted by the pen of the old corrector.

P. 175. He points out a misprint here which we may accept, although, as the word always printed in the old copies may be said to express what was meant, we may, perhaps, pause before we admit the change into the text. It is where Suffolk is cursing his enemies, "Poison be their drink," &c. :—

" Their chiefest prospect murdering basiliske,
Their softest touch, as smart as lizards' stings."

Here we are told to read *sharp* for *smart* ;" and, independently of greater propriety, it is unquestionable that a careless copyist might easily miswrite or mishear the word. At the close of the same character's speech to the Queen, on the next page, a trifling error has been committed, introducing a needless inelegance of expression, which Shakespeare would most likely have avoided. The text has always been,—

" Live thou to joy thy life,
Myself no joy in nought, but that thou liv'st ;"

but as amended it runs,—

" Live thou to joy thy life,
Myself to joy in nought, but that thou liv'st."

The duplication of negatives was, of course, not at all unusual in the time of Shakespeare, but here it seems as injurious as it is needless.

ACT IV. SCENE I.

P. 180. Discussion has been produced by the subsequent lines, as they stand in the early impressions :—

"The lives of those which we have lost in fight
Be counterpois'd with such a petty sum."

Malone read, "*Cannot* be counterpois'd," &c., and Steevens, perceiving at once that the last line had thus more than the regular number of syllables, proposed to leave out two small words, but without the slightest warrant, printed or manuscript. Note 1 gives a hint of the proper emendation, such, indeed, as we meet with it, in the shortest possible form, in the margin of the folio, 1632: there the lines are put thus interrogatively,—

"*Can* lives of those which we have lost in fight
Be counterpois'd with such a petty sum?"

Surely this slight change is unobjectionable, where some change is absolutely necessary.

P. 181. Suffolk's speech to the Captain, beginning, "Obscure and lowly swain" ("lowly" is altered from *lowsy*, as misprinted in the folios), in which he heaps upon him the bitterest reproaches, contains several errors of the press, but they are not important: in Whitmore's inquiry (p. 182), consequent upon Suffolk's abuse,—

"Speak, captain, shall I stab the forlorn swain?"

there is, according to the old corrector, a gross blunder; and certainly the epithet "forlorn," seems strangely applied: it is much more likely that Whitmore should ask,—

"Speak, captain, shall I stab the *foul-tongued slave*?"

and such his question is represented to be in a manuscript note in the folio, 1632. We cannot believe that the writer of that note was merely indulging his taste, or exercising his fancy. It is to be remarked that the correction of "forlorn" to *foul-tongued*, is in a different ink to that which was used for the correction of "swain" to *slave*. The whole of the Captain's reply to Suffolk, excepting the first five lines, is crossed out.

P. 184. The prefixes in this scene are confused in the folios, especially as regards Suffolk. The line,—

"Thy words move rage and not remorse in me,"

is, for some reason, erased; and Suffolk's last speech is made to begin,—

"Come, soldiers, show what cruelty ye can,"
undoubtedly a better distribution of the dialogue.

SCENE II.

P. 186. When Jack Cade enters, the old printed stage-direction states that he is followed by *infinite numbers*, to which the manuscript-corrector adds, *the more the better, and uproar*; meaning, of course, that the rabble was to be represented on the stage as numerous and as riotously as the means of the theatre would then allow. When Cade subsequently knights himself (p. 189), we are told that he *kneels and rises*, and when the Staffords are killed, that he *puts on the armour* of one of them.

SCENE V.

P. 195. In all printed copies this scene terminates very flatly with a speech by Lord Scales:—

"Fight for your king, your country, and your lives!
And so farewell, for I must hence again."

It is given as follows by the corrector of the folio, 1632:—

"Fight for your king, your country, and your lives!
And so farewell: *rebellion never thrives.*"

This rhyme may, possibly, have been a subsequent introduction, for the sake of giving more spirit to the *exit* of Lord Scales, and of enforcing a loyal maxim.

SCENE VIII.

P. 202. Two blunders of some consequence are detected, by marginal notes in the folio, 1632, in the address of Old Clifford to the "rabblement" under Cade: he appeals to them, in all editions, ancient and modern, in these terms:—

"What say ye, countrymen? will ye relent,
And yield to mercy, whilst 'tis offer'd you,
Or let a rabble lead you to your deaths?"

The speaker was addressing the "rabble," and would hardly ask whether they would allow themselves to lead themselves to their own deaths: the second misprint is, therefore, "rabble" for *rebel*, meaning Cade, who was leading the rabble: the

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first misprint is less positively wrong, but still the sense (as well as the old corrector) tells us to read, "relent" *repent*: the three lines, properly printed, will, therefore, stand thus:—

"What say ye, countrymen? will ye *repent*,
And yield to mercy, whilst 'tis offer'd you,
Or let a *rebel* lead you to your deaths?"

Writers of the time may now and then have used "relent" for *repent*; but "rabble" for *rebel* must be wrong.

SCENE IX.

P. 205. The Duke of York having suddenly returned from Ireland, a Messenger informs the King that he is on his way to the court,—

"And with a puissant, and a mighty power
Of Gallowglasses, and stout Kernes,
Is marching hitherward in proud array."

The first line is tautological, since a "mighty" power would necessarily be a "puissant" power: the second line is imperfect, owing to the absence of two syllables; but both these defects are remedied by the corrector of the folio, 1632:—

"And with a puissant, and *united* power
Of Gallowglasses, and stout *Irish* Kernes,
Is marching hitherward in proud array."

Most likely "a mighty" was written for *united*, in consequence of misapprehension by the ear of the scribe: York's power consisted of Gallowglasses and Kernes in union; and as his Kernes were *Irish*, we may be confident that that word had, in some unexplained way, escaped from the text.

ACT V. SCENE I.

P. 214. York, accused of treason, calls for his sons to bail him; and afterwards for Salisbury and Warwick, whom he terms his "two brave bears,"—

"That with the very shaking of their chains
They may astonish these fell-lurking curs."

Steevens thought that "fell-lurking" was, in all probability,

a misprint; and Heath proposed *fell-lurching*, and others *fell-barking* as the fit compound. York has previously spoken of the looks of Clifford and other friends of Henry, and there is every reason to think that this correction in the folio, 1632, is well-founded:—

“That, with the very shaking of their chains
They may astonish these *fell-looking* curs.”

The misprint was easy, but, we believe, no editor ever guessed at the right emendation. Just below occurs another slight, but decided error, of the same kind, in Richard’s simile of “an over-weening cur:”—

“Who, being suffer’d with the bear’s fell paw,
Hath clapp’d his tail between his legs and cried.”

Here one auxiliary was used for another, for we ought clearly to read *having* for “being:”—

“Who, *having* suffer’d with the bear’s fell paw,” &c.

It seems strange that Malone should strive to vindicate “being,” apparently without perceiving that *having* would at once put an end to the difficulty.

CENE II.

P. 220. We may be disposed to believe, if only on account of the disagreeable jingle of “hearts” and “parts” in the same line, that Shakespeare did not write the following as it has always been handed down to us. Young Clifford is speaking of the total rout of King Henry’s troops:—

“Uncurable discomfit
Reigns in the hearts of all our present parts.”

Though “parts” may be taken as parties, yet a corruption found its way into the text, and the corrector of the folio, 1632, informs us what it is, but he does not tell us how the word he substitutes became mistaken for that he expunges:—

“Uncurable discomfit
Reigns in the hearts of all our present *friends*.”

If the transcriber of this play for the press had written as plain a hand as the corrector, such a blunder would not perhaps have been committed, though we do not see how any want of clearness could well pervert *friends* into “parts.”

That the one fills the place better than the other, will, probably, not be denied: neither will it be denied, by those who have examined it, that the later portion of this play is very incorrectly printed. As a farther proof, we may adduce the first five lines of York's speech, at the opening of the next scene on this page:—

“ Of Salisbury, who can report of him?
That winter lion, who in rage forgets
Aged contusions and all brush of time,
And, like a gallant in the brow of youth,
Repairs him with occasion.”

There appear to be at least three errors in this short passage, two of which have been guessed at with some success by Warburton and Johnson, though Steevens would not allow of either. The first, but not the most important, has never been hinted at, but is distinctly shown by a manuscript-emendation in the folio, 1632, where the extract appears in this form:—

“ *Old* Salisbury, who can report of him?
That winter lion, who in rage forgets
Aged contusions and all *bruise* of time,
And, like a gallant in the *bloom* of youth,
Repairs him with occasion.”

As to “*Old* Salisbury,” instead of “Of Salisbury,” it is to be observed that not only is the change fully borne out by the fact and context, but that in the corresponding place of the drama upon which this play was founded, York inquires, “But did you see *old* Salisbury?” *Bruise*, for “brush,” was Warburton's conjecture; and Johnson proposed *blow* for “brow;” but it turns out, as far as the old corrector may be trusted, that the poet's word was *bloom*, the compositor having mistaken *m*, at the end of the word, for *w*, a not unusual circumstance.

THE THIRD PART
OF
KING HENRY VI.

ACT I. SCENE I.

P. 229. Edward, speaking, in the house of Parliament, of the Duke of Buckingham, says that he

“Is either slain or wounded dangerous.”

There are two pieces of evidence to show that we ought to read “wounded *dangerously* :” the one is the play from which this drama was in great part taken, and the other a manuscript-correction in the folio, 1632. Either ought, in such a case, to be conclusive.

The old printed copies are without many necessary stage-directions, and when Richard throws down the head of Somerset, *head*, and *throw it down*, are written in the margin, as sufficient instructions to the performer. At the line,—

“Thus do I hope to shake King Henry’s head,”

shake it is placed opposite. York afterwards *takes the throne*; that is to say, places himself in the seat in the Parliament House appropriated to the King. This he is represented, in the folio, 1632, as doing earlier than in modern editions, and at the same time that his soldiers retire, or *go up*, as it is expressed in print. This course does not seem to be quite correct according to the dialogue.

P. 235. The folio, 1632, thus blunderingly gives the passage, where Henry consents to reign only during life :—

" My lord of Warwick, hear but one word.
Let me for this time reign as king."

Manuscript-corrections change the lines thus:—

" My lord of Warwick, hear *me* but one word.
Let me for this *my life* time reign as king."

Me, necessary at least to the measure, is found in no known old edition of this play; but *my life*, in the second line, makes the passage agree with the folio, 1623: the insertion of *me*, in the first line, may induce a doubt whether the corrector of the folio, 1632, did not resort to some independent source. This notion is strengthened by an emendation, a few lines above, where, according to all authorities, York exclaims,—

" Henry of Lancaster, resign thy crown;"

but York, from the commencement, had demanded the crown as his; and, in consistency with this assertion of right, and perhaps warranted by some then extant authority, the old corrector makes York say,—

" Henry of Lancaster, resign *my* crown."

At all events, such would seem to be the true reading.

A leaf (paged 149 and 150) is unfortunately wanting in the folio, 1632, after this part of the scene.

SCENE IV.

P. 246. During the speech of Margaret, several stage-directions are inserted, of which there is no trace in any printed copy, ancient or modern. Thus, when she shows York the napkin stained with Rutland's blood, the fit time for producing it is duly marked, and she afterwards, in mockery, *throws it* to him, that he may wipe his eyes upon it. Again, when she and Clifford insultingly place the *paper crown* on York's head, those words are inserted in the margin. Before Clifford and the Queen stab him, York *casts the napkin to her again*.

P. 249. The folio, 1623, has this exclamation by York, in allusion to the death of young Rutland:—

" That face of his the hungry cannibals
Would not have touch'd, would not have stain'd with blood;"

and why the passage should have been altered in the folio,

1632, it is not very easy to understand, unless, when properly given, it corresponded with some better original than that from which the folio, 1623, was printed:—

“That face of his
The hungry cannibals would not have touch'd,
Would not have stain'd the roses just with blood.”

Theobald, to keep, we suppose, as near the letters of the second folio as possible, proposed, somewhat absurdly, to print “*juic'd* with blood;” but the printer was in fault, by converting *hues* into “just;” and *hues* is substituted for “just” by the old corrector.

“Would not have stain'd the rose's *hues* with blood,”

is intelligible enough, and on some accounts superior to the language of the earlier folio, which was derived from the old play Shakespeare altered. We know of no original for the insertion of “the rose's *hues*” in the amended folio, 1632.

ACT II. SCENE II.

P. 259. Queen Margaret, endeavouring to animate Henry, thus addresses him, in all editions:—

“My lord, cheer up your spirits: our foes are nigh,
And this soft courage makes your followers faint.”

What is “soft courage,” but a contradiction in terms? Yet the words have always been treated as the genuine text of Shakespeare, when we ought certainly to read, with the old corrector,—

“And this soft *carriage* makes your followers faint.”

The allusion unquestionably is to the mild deportment of the King. The same lapse was committed by the printer in “*Coriolanus*,” Act III. Scene III.; and what makes it still more evident, that, in the instance before us, “soft courage” ought to be “soft *carriage*,” is that the corresponding line in the older play (of which Shakespeare availed himself) is this:—

“This harmful pity makes your followers faint.”

P. 263. When the Yorkists defy the party of the King and Queen to battle, this poor couplet ~~is~~ put into Edward's mouth :—

"Sound trumpets! let our bloody colours wave,
And either victory, or else a grave."

The last line is vastly improved in expression and energy by a manuscript alteration in the folio, 1632 :—

"Sound trumpets! let our bloody colours wave,
And either victory, or a *welcome* grave."

It seems hardly possible that a copyist should mishear *welcome*, and write "or else" for it; but whether *welcome* were or were not the word of the poet, we may be quite sure that he never wrote "or else;" and the great probability seems to be that he wrote *welcome*.

SCENE V.

P. 268. In the line of Henry's soliloquy,

"So many years ere I shall shear the fleece,"

the word *months* is substituted for "years," because the interval between shearing time is never "years," but *months*.

P. 270. The folios all have this passage :—

"And so obsequious will thy father be,
Men for the loss of thee, having no more," &c.

The word "men," has occasioned discussion among the commentators: Rowe substituted *sad*, and Steevens recommended *man*, which has been sometimes adopted. It is merely the printer's mistake, who carelessly began the line with *M* instead of *E* :—

"And so obsequious will thy father be,
E'en for the loss of thee, having no more,
As Priam was for all his valiant sons."

"Obsequious" means mournful, as at funeral obsequies: the father would be as mournful *even* for the loss of this one son, as Priam had been for the loss of all his sons. There can be little objection to receive this trifling, but effectual, emendation at the hands of the old corrector.

SCENE VI.

P. 274. We meet with a singular manuscript stage-direction in the folio, 1632, where Edward, Clarence, Richard, and Warwick are exulting over the dead body of Clifford; for we are informed in the margin that *they pull him to and fro*, as each of them in turn insults the corpse by the delivery of a malignant line. We can hardly believe that such an exhibition of brutality would have been generally tolerated even by spectators of that day; but the old corrector, nevertheless, must refer to a practice he had either himself witnessed on the stage, or had heard of as the practice of the theatre before his time.

ACT III. SCENE I.

P. 276. In the introduction to this scene, instead of the names Sinklo and Humphrey, "two Keepers" are substituted; but the prefixes to their several speeches are still abbreviations of the appellations of the performers, *Sin.* and *Hum.* They *stand back* when the King, *disguised as a churchman* (so stated in manuscript), enters; and they come *forward* to carry him away with them. Before Henry sees them, he exclaims (according to the corrector) in reference to the disastrous condition of his affairs

"Let me embrace *these sour adversities*;"

and not "the sour adversaries," as erroneously printed in the folios.

SCENE III.

P. 286. This scene is numbered II. in manuscript (for none of the divisions of Acts and Scenes, after the first, are printed in this drama); but it is, in fact, Scene III., a mistake having been introduced in this respect.

P. 289. A correction, of comparatively little moment, is made in a line of Queen Margaret's speech, which, at least, serves to show the minute accuracy of the person through whose hands this volume once passed:—

"Look, therefore, Lewis, that by this league and marriage
Thou draw not on *thee* danger and dishonour."

The above is ordinarily printed "*thy* danger and dishonour," which is only to be questioned, because we here learn that it was not the authentic mode of giving the passage. For "Our Earl of Warwick," of the folios, the alteration is, "*The* Earl of Warwick."

P. 294. The regulation of the verse in this part of the dialogue is certainly erroneous as it stands, and the irregularity has arisen from the omission of an important word, which is supplied in the margin of the folio, 1632, and which proves that the lines ought to run thus:—

"But, Warwick, thou,
And Oxford, with five thousand *warlike* men,
Shall cross the seas, and bid false Edward battle."

The line, without *warlike*, is clearly defective, and we can hardly suppose that it was inserted in manuscript at random. In the same way, in the last line of the latest of King Edward's speeches, on p. 299, the word "have" was carelessly left out in the folio, 1632, and was inserted by the old corrector: *warlike*, however, is not found in any of the old copies.

ACT IV. SCENE II.

P. 301. To the Introduction to this Act, "Enter Warwick and Oxford, in England, with French soldiers," the words, *and English*, are added, with a caret, after "French;" for it is not to be supposed that these two noblemen, coming to maintain the right of Henry VI. to the throne, were supported by no English followers. After they have surprised Edward in his tent, and the greatest alarm and dismay prevail, *Shouts, noise, and confusion* is added to the printed stage-direction.

SCENE VII.

P. 312. This scene is numbered VI. by the corrector; and it is not unlikely that, for the sake of convenience in performance, two scenes, separated in modern editions, were combined. The introduction in the early impressions is, "Enter Edward, Richard, Hastings, and Soldiers;" but *foreign* is placed in

manuscript before "soldiers," to show, perhaps, that their forces were chiefly derived from continental aid.

P. 313. We can very readily believe that the small word we have printed in *Italics*, escaped from the following line by Gloster, in ridicule of the complying Mayor of York:—

"A stout wise captain *he*, and soon persuaded."

It is not met with in any old copy, but it is added in the margin of the folio, 1632. The corresponding passage in "The true Tragedy of Richard Duke of York," is,—

"By my faith, a wise stout captain, and soon persuaded."

SCENE VIII.

P. 317. The old corrector informs us that *mind* has been misprinted "meed," where King Henry says,—

"That's not my fear; my meed hath got me fame;"

and the context tends to convince us that the alteration was proper, and that the poet did not intend to use "meed" in the sense of merit, or of desert. The mild and pious King refers not so much to his acts, as to his gentle character and disposition; and, in conformity with this view, he remarks, just afterwards, as the passage has been uniformly printed,—

"My mildness hath allay'd their swelling griefs,
My mercy dried their water-flowing tears."

"Water-flowing" seems a poor and tautologous epithet for "tears;" and *bitter-flowing* is questionably substituted in the corrected folio, 1632. "Water-standing eyes" is used afterwards, but under very different circumstances.

ACT V. SCENE V.

P. 331. The young Prince, having been stabbed by Edward, Clarence, and Gloster, Margaret exclaims,—

“O traitors! murderers!
They that stabb'd Cæsar shed no blood at all,
Did not offend, nor were not worthy blame,
If this foul deed were by to equal it.”

This passage cannot have reached us as Shakespeare wrote it, because one foul deed being present, and only equal to another, also present, would not show either of them off as more heinous. An evident and easy mistake, either by the copyist or by the printer, has represented our great poet as writing what is little better than illogical nonsense; and the corrector of the folio, 1632, by placing a single letter in the margin, has shown us what, we think, must have come from Shakespeare's pen:—

“O traitors! murderers!
They that stabb'd Cæsar shed no blood at all,
Did not offend, nor were not worthy blame,
If this foul deed were by to *sequel* it.”

That is, if this foul deed had been by, to follow up the stabbing of Cæsar, the latter act would have appeared comparatively no crime.

SCENE VI.

P. 332. According to all the folios, Richard must have talked with, and subsequently killed Henry VI. *on the walls* of the Tower, for the printed introduction to this scene is, “Enter Henry the Sixth, and Richard, with the Lieutenant, on the walls.” This could scarcely have been the case, when the play was originally represented, because in the older drama, upon which it is founded, it is said, at the opening of the corresponding scene, “Enter Gloster to King Henry in the Tower.” The corrector of the folio, 1632, enables us to state that, in his time at least, the place of action in this scene was the interior of the Tower, for he erases “on the walls,” and writes *in the Tower* instead of them. He also informs us that Henry is *reading*, when Gloster unceremoniously breaks in upon him.

P. 334. Henry, referring to the birth of Richard, tells him,—

“The owl shriek'd at thy birth, an evil sign;
The night-crow cried, aboding luckless time.”

For "aboding," as one word, the corrector writes *a boding*, as two words; and for "time," he writes *tune*,—

"The night-crow cried, *a boding* luckless *tune*."

This appears to be the right reading, for in the older play, which is here followed more exactly than usual, the words are the same; but it is, nevertheless, to be admitted that in "Henry VIII." Shakespeare uses "aboded" for *foreboded*, and that "time" was often misprinted *tune*. There is the same double reason for altering "indigested" to *indigest*, just below; it stands so in the older play, and it is changed so in the margin of the folio, 1632; the line, too, consists only of the regular number of syllables in the old play, the additions being, in all probability, corruptions. This circumstance is, therefore, adverse to the opinion expressed in note 3 on this page.

SCENE VII.

P. 336. The folios, where King Edward adverts to the losses sustained during the civil war, have two lines thus printed:—

"Three dukes of Somerset, threefold renown,
For hardy and undoubted champions."

The corrector of the folio, 1632, instructs us to read,—

"Three dukes of Somerset, threefold *renown'd*
For hardy and *redoubted* champions."

Modern editors have "renown'd," and it is the word in the older play; but, like the folios, it has "undoubted" for *redoubted*.

The introduction to this scene in the folios, speaks of a "Nurse" being present (*with a child*, adds the manuscript-correction), who is altogether omitted in modern editions. The King and his brothers *kiss* the infant, and the proper places for doing so are noted in the margin of the folio, 1632. It deserves remark that, although Gloster's name is introduced in the printed play, as coming in with the King, Queen, Clarence, Hastings, Nurse, &c., at the opening of the scene, according to the old corrector it was the practice for him not to enter until afterwards, while Edward IV. was speaking, and *Enter Richard behind* is there found in the

margin. This course appears to be in keeping with Richard's character; and the whole of his first speech is noted as muttered to himself, after which he comes *forward* and joins in the general congratulations. Still he several times delivers passages *aside*, and these are carefully so marked. Some of the manuscript notes, intended for the government of the performance, are in a different ink, as if additions had been made to them, when it was found that those previously written were not sufficient.

KING RICHARD III.

ACT I. SCENE I.

P. 348. We notice the following, not so much as an emendation, but as a change of the received text, which the old corrector would, perhaps, not have thought it necessary to make, had it not accorded with some other than the usual authorities. All copies of this play, of our own or of former times, give this line—

“ I, that am curtail'd of this fair proportion ;”

whereas, by a marginal note in the folio, 1632, we are told to read,—

“ I, that am curtail'd *thus* of fair proportion ;”

as if the performer of the part of Richard had referred not so much to what he had already said, regarding his personal appearance, as to what the audience must see of it. In the last line but one of this page, the second folio has *grand-fathers* for “ godfathers,” but it is, of course, set right.

P. 349. There is a considerable increase of contempt, as well as an improvement in the verse, in the following line, where *same* is added in manuscript, not being found in any printed copy :—

“ Was it not she, and that good man of worship,
Anthony Woodeville, her *same* brother there,
That made him send lord Hastings to the Tower ?” &c.

If Woodeville could be read as a trisyllable, there would be no absolute need of the addition.

P. 352. Richard observes of Edward IV.,—

“ He cannot live, I hope ; and must not die
Till George be pack'd with posthorse up to heaven.”

For “posthorse,” the old corrector has *posthaste* ; but the alteration does not seem to require more than to be pointed out, as possibly right.

SCENE II.

P. 360. The folios very imperfectly represent the text in this part of the scene, for Anne is made to give Richard a ring, and the words, “To take is not to give,” which, according to the quartos, she interposes, are omitted. The old corrector makes the folio, 1632, correspond with the quartos in this particular, as well as in reading *suppliant* for “servant,” in the line,—

“ And if thy poor devoted servant may,” &c.

Therefore, we may feel assured that, if the word *suppliant*, in the older copies, were not that of the poet, it was the word in use upon the stage.

SCENE III.

P. 364. We meet with a very characteristic stage-direction, when Richard enters to complain of the imprisonment of Clarence: it is, *Enter Richard, stamping angerly*, which, no doubt, shows the manner of some early actor of the part, perhaps of Burbage himself, the original Richard ; for, supposing the corrector of the folio, 1632, never to have seen him (he died in March 1619), his peculiarities in the performance would, most probably, be traditionally handed down to his successors. The manuscript-instructions of the same kind are hardly as numerous in this as in some other plays ; but still, on all occasions, they are sufficient for the due conduct of the representation : when, for instance, “old Queen Margaret,” as she is called, arrives, on p. 367, she stands back, and a note of *behind* is made against every sentence she utters, until *she comes forth* with the words,—

“ I can no longer hold me patient.”

Start all is then added in the margin, to indicate the surprise, if not alarm, her sudden appearance created.

P. 370. One of the most striking and satisfactory emendations in the corrected folio, 1632, occurs in Queen Margaret's denunciation of Richard, where she addresses him, in all editions, in the following terms:—

“Thou elvish-mark'd, abortive, rooting hog,
Thou that wast seal'd in thy nativity
The slave of nature, and the son of hell,” &c.

Here “slave of nature,” but especially “son of hell,” sound so flatly and tamely near the conclusion of the curse, that an impression rises at once in the mind, that Shakespeare must have written something more fierce and vigorous. How, then, does the old corrector inform us that the last line ought to run? not as the words are spelt in the folio, 1623, and followed in that of 1632,—

“The slaue of Nature, and the sonne of Hell,”

but with two remarkable changes,—

“The *stain* of nature, and the *scorn* of hell.”

Stain and *scorn* must surely have been the language of our great dramatist; and when we bear in mind that “stain” was of old spelt *staine*, and “scorn” *scorne*, it is not difficult to discover how the blunders arose.

P. 371. It may be worth a note, that Queen Margaret, according to a marginal note in the folio, 1632, does not here, and afterwards, call Richard a “bottled spider,” but a “*bottle-spider*.” A considerable portion of the protracted abuse in this scene, *viz.* from the line,—

“False-boding woman, end thy frantic curse,”

down to the line,—

“And say, poor Margaret was a prophetess,”

is struck out, so that she only adds two more lines before she makes her *exit*, although by a misprint in the folios (corrected in that of 1632) another speech is attributed to her after she has retired.

SCENE IV.

P. 375. In the quartos, Brakenbury, Lieutenant of the Tower, is represented as hearing Clarence narrate his dream; but in the folios, the dream is told to a “Keeper,” who goes

out as Brakenbury enters. Perhaps, when this play was first performed, the company could only afford one actor for both parts, and Brakenbury was, therefore, made to officiate as Lieutenant and as Keeper; but afterwards, when the company became more numerous, it was thought better to divide the characters. In all editions the two murderers deliver their warrant to Brakenbury.

P. 380. The second Murderer, who was for saving the life of Clarence, says, in the quartos, "I hope my holy humour will change;" in the folios, "I hope this passionate humour of mine will change;" and in the corrected folio, 1632, "I hope this *compassionate* humour of mine will change."

P. 385. One of the speeches of Clarence to the two assassins is left imperfect, though not printed to appear so, and is completed by the addition of three words inserted in the margin of the folio, 1632. He asks,—

"Which of you, * * * *
If two such murderers as yourselves came to you,
Would not entreat for life? As you would beg,
Were you in my distress, *so pity me.*"

The lines are only in the folios, and have been treated in various ways by different editors, in consequence of the incompleteness of the sense; but the three small words in *Italics* render the whole of this portion of the dialogue clear and consistent. The punctuation also is that of the emendator.

ACT II. SCENE I.

P. 391. The old corrector has made the text of the folio, 1632, conform to that of the quartos by the insertion of an important word, where Richard asks,—

"Mark'd you not,
How that the *guilty* kindred of the queen
Look'd pale?"

Just above, an unimportant word is added to complete a defective line, which is not found in any known impression of the play,—

"Come, Hastings, *prithes*, help me to my closet."

Modern editors have generally finished this line by adding to it, "Ah! poor Clarence!" a hemistich spoken by the King just before he goes out, which renders the line as redundant as it was before deficient.

SCENE II.

P. 392. We are told to change the place of "oft" in the following line:—

"Why do you weep so oft? and beat your breast,"

and it certainly reads better thus:—

"Why do you weep so? and oft beat your breast."

P. 393. The quartos, speaking of the death of Edward IV., represent him as having gone

"To his new kingdom of perpetual rest,"

while the folios have it,—

"To his new kingdom of ne'er changing night."

In the corrected folio, 1632, "night" is made *light*. How it happens that the quartos in some places differ so materially from the folios, has never been explained: the blunder in the folios, twice committed at the end of this scene, in having *London* for "*Ludlow*," is set right in both instances in manuscript. The quartos and the sense detect the error.

SCENE III.

P. 397. This scene between the three Citizens is struck out, but the emendations are, nevertheless, continued: for "Which, in his nonage," we have, "*With*, in his nonage," substituted, perhaps rightly, but the quartos read, "That, in his nonage." In the next scene only some small changes occur, such as the addition of *with you* at the end of a line, and "*Too often*" for "And often."

ACT III. SCENE I.

P. 404. Two emendations, for which we have reason to be thankful, are made in the opening of Buckingham's speech,

where he is arguing that the Duke of York cannot be entitled to sanctuary on account of his youth and innocence. Cardinal Bouchier maintains that sanctuary ought in no case to be violated :—

“ God in heaven forbid
We should infringe the holy privilege
Of blessed sanctuary ! not for all this land,
Would I be guilty of so great a sin.”

The words, “ in heaven,” are not in the folios, but were inserted by the corrector of the folio, 1632, and they accord with the text of the quartos ; but in Buckingham’s reply we encounter two changes, which we can hardly hesitate in admitting, since they so importantly contribute to enforce and explain the meaning of the poet. The first line of what Buckingham addresses to the Cardinal (as always hitherto printed), is needlessly offensive and coarse in its terms ; and the third line contains two misprints which have been the source of much speculation between Warburton, Johnson, Malone, &c. The passage, as invariably given, is this :—

“ You are too senseless-obstinate, my lord,
Too ceremonious and traditional :
Weigh it but with the grossness of this age,
You break not sanctuary in seizing him.”

For “ senseless-obstinate,” a strange and unmannerly compound, the corrector of the folio, 1632, states that we must substitute words quite consistent with the good breeding of Buckingham, and at the same time quite consistent with the argument he is employing, *viz.* that the Cardinal is too rigid and scrupulous in his unwillingness to violate sanctuary, in a case for which it was never intended :—

“ You are too *strict and abstinent*, my lord,
Too ceremonious and traditional :
Weigh it but with the *goodness* of his age,
You break not sanctuary in seizing him.”

The point for which Buckingham contends is, that age and purity, such as belong to little York, did not require “ the holy privilege,” and could not claim it ; “ the *goodness* of his age,” refers to the youth and innocence of the prince, and those words have been (in all cases but in one of the quartos, where *greatness* is found) misprinted “ the grossness of this age.” Warburton suggested *greenness* as the true reading ; but the errors were “ grossness” for *goodness*,

and "this" for *his*. These mistakes are satisfactorily remedied in the folio, 1632.

P. 408. Little York has been taunting his uncle Richard, upon which Buckingham remarks,—

"With what a sharp provided wit he reasons."

The manuscript-corrector assures us by the change he makes that, although the intention of the dramatist is evident, a decided misprint has crept into the line: he reads,—

"With what a *sharply pointed* wit he reasons."

Just afterwards we meet with a line thus amended:—

"My lord, will't please *your grace* to pass along."

Hitherto it has been given imperfectly with the omission of the two words in *Italics*, and with "you" for *your*.

Lower down, instead of the language of the quarto, 1597 (all other editions omit "needs"),—

"My lord protector needs will have it so,"

a correction in the margin makes the young Prince reply,—

"My lord protector will *e'en* have it so."

The difference scarcely merits notice on any other account, than because it tends to show a preference for a word not in any of the extant authorities: "needs" is of course utterly unobjectionable.

P. 410. In the next emendation, the reading of the folios in Richard's answer to Buckingham,—

"Chop off his head: something we will determine,"

is made in the corrected folio, 1632, to conform precisely to the words of the quarto impressions, *viz.* :—

"Chop off his head, man: somewhat we will do."

We may, perhaps, conclude that the actor of the part of Richard so recited the line in the time of the old corrector, and not as it stands more tamely in the folios.

SCENE II.

P. 414. What passes between Hastings, the Pursuivant, the Priest, and Buckingham, is erased in the folio, 1632,

perhaps as needless to the very protracted performance of this play. When Hastings alludes to it in Scene IV., on his way to execution, the five lines are also struck through with a pen, as well as the Scrivener's observations, in Scene VI. (p. 427), on the indictment of Hastings.

SCENE V.

P. 422. It is not very easy to understand how this scene was acted of old : modern editors say that it took place on "the Tower walls ;" but to the old stage-direction (besides altering "rotten" to *rusty*) the corrector has added these words, *all in haste, in the Tower*, as if Richard and Buckingham were in some confusion, not on the Tower walls, but in some part of the edifice, near the drawbridge, which Richard mentions. When Lovell and Ratcliff enter, just afterwards, with the head of Hastings, we are informed in manuscript that it was exhibited *on a spear*.

SCENE VII.

P. 428. Buckingham giving an account to Richard how he had proceeded and succeeded among the Citizens at Guildhall, tells him that he had thus adverted to the bastardy of Edward IV. :—

"As being got, your father then in France;
And his resemblance, being not like the duke."

This last line is only in the folios ; but Buckingham was to enforce, not Edward's likeness, but his want of likeness to his father, not "his resemblance," but *dis-resemblance* ; and precisely in this form the corrector of the folio, 1632, has put it :—

"As being got, your father then in France;
And *dis-resemblance*, being not like the duke."

However unusual the word, it exactly suits the poet's meaning, and *dis* may easily have been read "his." At a later date, "dissemblance" was employed to express absence of similarity.

P. 430. A very slight change in another line, spoken by the Duke of Buckingham to the Lord Mayor and Aldermen, makes a considerable difference :—

"Happy were England, would this virtuous prince
Take on his grace the sovereignty thereof;
But, sure, I fear, we shall not win him to it."

"Sure" is here a mere expletive; but the old corrector instructs us how to raise it into importance, by reading the line as nobody has hitherto thought of reading it,—

"But, *sore* I fear, we shall not win him to it."

Buckingham pretended to be much afraid that Richard would not be brought to consent. This is one of the smaller emendations that may be thought to need no advocacy.

P. 435. The quartos and folios differ materially in one point, in the scene where Buckingham and the Citizens are pressing the Crown upon Richard. In the folios Buckingham affects to be weary of solicitation, and retires with,—

"Come, citizens, we will entreat no more."

In the quartos the line has more emphasis,—

"Come, citizens: zounds! I'll entreat no more;"

upon which, Richard, who has a prayer-book in his hand, and who has just left the two bishops, affects to be shocked at the impiety of Buckingham in using even so mild an oath as "zounds!" He, therefore, says solemnly to him,—

"O! do not swear, my lord of Buckingham."

All this was probably expunged by the Master of the Revels before the folio, 1623, was printed; and on this account we meet with no trace of it there. The corrector of the folio, 1632, seems to have thought it too striking and characteristic to be omitted; but he most likely resorted to some other authority than the quartos to supply the deficiency, as the words he inserts in a vacant space are not precisely the same as are there found: possibly, he had the addition from recitation on the stage, at some date when the injunction of the Master of the Revels was not attended to. He gives Buckingham's line thus,—

"*Zounds!* citizens, we will entreat no more;"

and Richard's rebuke in these words:—

"O! do not swear, my *cousin* Buckingham."

Instead of making the Citizens retire with Buckingham,

Buckingham alone makes his *exit*, an arrangement of apparent propriety, because it is quite clear that the four lines put into the mouth of Richard, while Buckingham was out of the apartment, were intended to be heard by the Lord Mayor, &c. In accordance with this view, "them" is changed to *him* in the folio, 1632:—

"Call *him* again; I am not made of stone,
But penetrable to your kind entreaties," &c.

To whose "kind entreaties" could Richard refer, if not to those of the Citizens, who had remained behind after Buckingham had flung away in a pretended passion at Richard's refusal?

ACT IV. SCENE II.

P. 443. Here, as in some former, and future instances, a line seems to have been left imperfect by the accidental omission of two small words, which we have printed in *Italics*,—

"How now, lord Stanley! what's the news *with you*?"

It is very possible, however, that Shakespeare here meant the question to be brief and broken.

P. 446. The portion of this scene, near its close, which is only in the quarto copies, is passed over in silence by the corrector of the folio, 1632, and we may perhaps conclude that it was not usually acted. After the line,—

"Thou troublest me: I am not in the vein,"

Exit is the brief printed stage-direction; but to it the word *angrily*, or, as it is spelt, *angerly*, is subjoined in manuscript.

SCENE III.

P. 447. Tyrrell, who had suborned the two ruffians, Dighton and Forrest, to murder the young princes, says of them, and of the part they had acted, according to all editions,—

"Albeit they were flesh'd villains, bloody dogs,
Melted with tenderness and mild compassion,
Wept like to children in their death's sad story."

The passage is surely much improved by the trifling alterations in the folio, 1632:—

“ Albeit they were flesh'd villains, *blooded* dogs,
Melted with tenderness and mild compassion,
Wept like *two* children in their death's sad story.”

The two villains had been fleshed, and were like dogs that had been allowed the taste of human blood; yet they wept, like two children, while narrating the particulars of the murder of the princes.

SCENE IV.

P. 449. The beginning of this long scene between Queen Margaret, Queen Elizabeth, and the Duchess of York, contains no emendation of any importance, excepting where, on p. 454, the old corrector, in accordance with the quartos, tells us to read,—

“ Airy succeders of intestate joys,”
instead of

“ Airy succeders of *intestine* joys.”

P. 456. Two emendations are proposed in speeches of the Duchess of York: first,—

“ Then patiently *bear* my impatience,”
is put for “hear my impatience” of the folios; and, next,

“ Art thou so hasty? I *once* stay'd for thee,”
for “I have stay'd for thee,” of the same impressions. Both these minor changes seem recommended to adoption by their fitness.

P. 462. Richard tells Queen Elizabeth that Dorset, her son,—

“ Leads discontented steps in foreign soil,”
which may be right, but the old corrector furnishes what seems a more natural word:—

“ *Treads* discontented steps in foreign soil.”

P. 466. The following lines, in reference to the intercession of Queen Elizabeth with her daughter in favour of Richard's pretensions, conclude the King's speech in the folios:—

"Urge the necessity and state of times,
And be not peevish found in great designa." .

The quartos have "peevish *fond*," and the old corrector amends the couplet as follows:—

"Urge the necessity of state *and* times,
And be not peevish *fond* in great designa."

That is to say, she was to enforce the necessity of state and of the times for the marriage. It may still be a question whether "peevish found," of the folios, be not preferable, as avoiding all appearance of tautology; on which account it is advocated in note 10 on this page: nevertheless, "peevish *fond*" has, we see, two pieces of evidence in its favour.

SCENE V.

P. 472. Stanley inquires of Sir Christopher Urswick,—

"What men of name resort to him?"

meaning Richmond. The line is evidently defective, while in the rest of the scene the verse is regular; and the corrector of the folio, 1632, restores two words that seem to have dropped out:—

"What men of name *and mark* resort to him."

This short scene is struck out with a pen.

ACT V. SCENE II.

P. 474. Richmond speaking of Richard, calls him, as the words have always stood in print,—

"The wretched, bloody, and usurping boar:"

"Wretched" is an epithet that has little comparative appropriateness, while the word recommended in manuscript to supply the place of it, is especially adapted to the character of Richard, and we may readily believe it to have been that of the poet:—

"The *reckless*, bloody, and usurping boar."

Richard was *reckless* of the blood he spilt, and of the miseries

he occasioned, and that word was of old frequently spelt *wreckless*, and hence, perhaps, the misprint.

SCENE III.

P. 477. If the following line had been printed in other old copies as it stands in that of 1632 only, we should have hesitated to disturb the text, on the ground that the sense was quite intelligible: it is where Richmond requests Blunt, if possible, to communicate with Stanley; Blunt replies,—

“Upon my self, my lord, I’ll undertake it.”

Every other ancient authority but the folio, 1632, has “life” for *self*; and as there can be no doubt it is an error of the press, the old corrector made the emendation.

The printed stage-direction here is, *They withdraw into the tent*, that is, Richmond’s tent; and according to the old theatrical arrangement of this scene, different sides of the same small stage contained the two hostile tents of the King and Richmond. As soon as Richmond and his friends withdraw into the tent on their side of the stage, the King and his adherents come forward and converse, as if the encampment of the enemy were far out of hearing. A manuscript stage-direction (for there is here no printed one beyond *Exit Ratcliff*) informs us that *Richard lies down and sleeps* as soon as he has said,—

“And help to arm me.—Leave me, I say.”

Richmond and Stanley then meet in the tent of the former, and the word *couch* is added to the printed stage-direction, in order that Richmond, after his conversation and prayer, may lie down and sleep also, as the King was already doing in sight of the audience. Thus, in the simplicity of our early theatres, the two leaders were seen reposing in their respective tents at the same time, and the Ghosts *enter* (whether by means of trap-doors, or otherwise, is not stated), and severally address them.

P. 480. This complicated scene is ill printed in all impressions, quarto and folio, especially in the latter, and most especially in the folio, 1632: several important emendations are, therefore, made in manuscript. One of the earliest of these is the insertion of the word “deadly” in the line,—

“By thee was punched full of *deadly* holes.”

The old corrector may have obtained it from the quartos, but it is not in any folio. On the other hand, however, he may have been indebted to an independent authority; and some of his changes give a text which varies materially from any extant original. Thus the second line of the next page,—

“Doth comfort thee in sleep : live and flourish,”

evidently wants a syllable, and the quartos have it,—

“Doth comfort thee in thy sleep : live and flourish;”

which may be right, but it does not accord with the line as it stands amended in the folio, 1632, where we read,—

“Doth comfort thee in sleep : live *thou* and flourish.”

When, on page 481, the Ghost of Vaughan says to Richard,—

“Let fall thy lance. Despair and die,”

the line wants two syllables, not found in any impression; but in the corrected folio, 1632, we have it,—

“Let fall thy *pointless* lance. Despair and die.”

When we find *him* inserted in manuscript in the line, just subsequent,—

“Will conquer *him*. Awake, and win the day,”

the emendation might be derived from the quartos; but such was not the case with an important change in what the Ghost of Anne addresses to Richard: in all editions it stands,—

“And fall thy edgeless sword. Despair and die.”

This is merely the repetition of a previous line given to the Ghost of Clarence, and the poet could hardly have intended two of the spirits to use the very same words. The corrector of the folio, 1632, induces us to believe that this was one of the corruptions accidentally introduced, and he makes the Ghost of Anne vary the line thus:—

“And fall thy *powerless* arm. Despair and die.”

There can here be no impropriety: the emendation may have been obtained from some better authority, on or off the stage; and it avoids the strong objection to making the Ghosts of Clarence and Anne use precisely the same form of imprecation when threatening Richard with his fate in the approaching battle.

P. 483. The corrector of the folio, 1632, made the text conform to that of the earliest quarto in the line,—

“The lights burn blue.—It is now dead midnight,”

every old impression but that of 1597, reading, “It is not dead midnight.” It may be urged that the corrector need not have resorted to the earliest quarto, since this blunder corrects itself: the wonder is, that this play should have gone through, at least, three editions in quarto, and four in folio, before “now” was restored from the quarto, 1597. Eleven lines of Richard’s soliloquy, from “What do I fear? myself?” down to “Fool, do not flatter,” are struck through, and were, probably, not recited by the actor about the period when the erasure was made.

P. 484. There is a material difference between the quartos and folios, where Richard exclaims,—

“Perjury, perjury, in the high’st degree :”

such is the text as given in the quartos; but the folios omit the second “perjury,” and the corrector of that of 1632 supplies the word and something more :—

“Perjury, *foul* perjury, in the high’st degree.”

If “perjury” be pronounced as two syllables, *foul* is requisite for the metre; if “perjury” be pronounced as three syllables, the line, even without *foul*, is redundant. The question rather is, from whence *foul* was obtained, than whether it is necessary.

Lower down on this page occurs an instance in which it may seem that the corrector was giving, not the words of any known impression, but the manner in which the play was acted when he wrote. Two short speeches by the King and Ratcliff, found in the quartos, are left out in the folios, where the King says merely, “O, Ratcliff! I fear, I fear,” without adding why he feared, so that Ratcliff’s reply,—

“Nay, good my lord, be not afraid of shadows,”

wants application in the folios. This is clearly a defect, and the corrector remedies it by making the speech assigned to the King run thus :—

“O, Ratcliff, *I have dream’d a fearful dream ;*”

to which Ratcliff’s answer applies naturally enough. The

words, *I have dream'd a fearful dream*, are in the quartos, but not exactly in the place which they are made to occupy in the folio, 1632. This, therefore, looks like one of the emendations made from recitation.

P. 487. The same may be said of a line in the King's directions for ordering his battle. The quarto, 1597, only, has it as follows:—

“ My foreward shall be drawn out all in length;”

while in every subsequent old impression we have it,—

“ My foreward shall be drawn in length.”

How does the old corrector tell us to read it? thus:—

“ My forward *ranks* shall be drawn *out* in length;”

which, as far as euphony is concerned, seems the best line of the three, though the first corresponds more with the words of Holinshed.

P. 488. In the King's address to his army, Steevens proposed to read *ventures* for “adventures,” and Warburton *distrain* for *restrain*: both these changes are warranted by manuscript emendations in the folio, 1632.

P. 491. There can be little doubt that a passage of some moment in Richmond's last speech has been misrepresented by blundering punctuation, which is thus set right in the corrected folio, 1632:—

“ All this divided York and Lancaster,
Divided in their dire division,
O, now let Richmond and Elizabeth,
The true succeders of each royal house,
By God's fair ordinance conjoin together.”

The sense clearly runs on, and is complete at “together;” but it has been the mistaken custom to place a full stop, followed by a line, after division,—

“ Divided in their dire division.—”

This is an error, which the old corrector amends; and Johnson's opinion is entirely confirmed that “division” ought to be followed by only a comma.

P. 492. A blunder seems to have prevailed, from the earliest to the latest times, in this line:—

“ Abate the edge of traitors, gracious Lord ! ”

Steevens says, as indeed everybody must know, that to “ abate,” is to lower, depress, or subdue ; but what has that sense to do with “ the edge,” which immediately follows ? To lower, depress, or subdue an edge, is scarcely sense ; and undoubtedly we ought to substitute a word, inserted in the margin of the folio, 1632, which means to blunt, and which is used exactly in that way by Shakespeare himself:—

“ *Rebate* the edge of traitors, gracious Lord ! ”

i.e. blunt the edge of traitors ; and in “ Measure for Measure,” Act I. Scene V. (vol. ii. p. 21), we read,—

“ But doth rebate and blunt the natural edge,” &c.

where our great dramatist explains the meaning of *rebate*, if it could be doubted, by the word which follows it.

It is hardly necessary to notice the stage-directions towards the close of this play: in the printed copies they are comparatively few and general ; but the corrector of the folio, 1632, felt the importance of supplying this deficiency, with a view, perhaps, to the representation of this drama, in a portion of it that is especially confused and complicated.

KING HENRY VIII.

ACT I. SCENE I.

P. 502. There is in this place an obvious mistake in the distribution of the dialogue between Norfolk and Buckingham in all the folios. It was divided differently by Theobald, who has since been followed : he made Buckingham's speech begin with, "Who did guide," &c., at the top of p. 503 ; but the manuscript-corrector of the folio, 1632, informs us that the observation,—

"The office did
Distinctly his full function,"

also belongs to Buckingham, who might very properly give this opinion after Norfolk's description of the scene. "As you guess" is the conclusion of Buckingham's inquiry.

P. 504. The last part of Buckingham's speech, from the words, "and his own letter," is struck out in the corrected folio, 1632. Just below, in

"What did this vanity,
But minister communication of
A most poor issue?"

the old corrector alters "communication" to *the consummation* : the meaning is nearly the same according to Johnson's interpretation, but

"What did this vanity
But minister *the consummation* of
A most poor issue,"

seems much more distinctly intelligible, and the two words were probably mistaken by the compositor.

P. 506. The remark of Buckingham,—

“A beggar’s book
Outworths a noble’s blood,”

has required several notes to show that the allusion was to Wolsey’s learning, which, it is admitted, was not very considerable: the change made in the margin of the folio, 1632, shows that no note would have been necessary, if the true text had been given; the antithesis is also stronger:—

“A beggar’s brood
Outworths a noble’s blood.”

SCENE II.

P. 511. According to the corrector of the folio, 1632, there are several misprints in this scene which need correction. The first is in the Queen’s speech, where she is remonstrating against the exacting commissions sent out by the Cardinal, which had led to the use against the King of “language unmannerly,”—

“Yea, such which breaks
The sides of loyalty,” &c.

We are here instructed to read (perhaps needlessly) “*ties* of loyalty.” The Cardinal answers (p. 512) that he has done no more, and knows no more than others; to which the Queen replies:—

“You know no more than others; but you frame
Things, that are known alike, which are not wholesome,” &c.

For “alike,” the correction is *belike*:—

“Things that are known, *belike*, which are not wholesome.”

Again, at the end of the Queen’s next speech, the expression, “There is no primer baseness,” of all the folios, is altered (in accordance with Southern’s suggestion mentioned in note 6) to “There is no primer *business*,” and such we may hereafter treat as the original word. Farther on (p. 514), the King, struck at the amount of the exactions under Wolsey’s commissions, exclaims,—

“Sixth part of each?
A trembling contribution!”

The old corrector here put his pen through the *m* in “trembling,” making the word *trebling*, as if the King meant to say that the sum was treble what it ought to have

been. For "this tractable obedience" he reads "*their* tractable obedience." When the Duke of Buckingham's Surveyor enters to give evidence against his lord, the Queen says to the King,—

"I am sorry that the Duke of Buckingham
Is run in your displeasure ;"

which may be quite right, but it ought perhaps to be noticed that a marginal emendation makes the last line,—

"Is *one* in your displeasure."

P. 516. There can be no dispute that "under the commission's seal," of all the old copies, ought to be "under the confession's seal," as Theobald altered the word on the authority of Holinshed: it so stands also in the hand-writing of the corrector of the folio, 1632. For the words of the folios, "For this to ruminate on this so far," his reading is not that of Rowe, but "*From* this to ruminate on *it* so far."

P. 518. This scene in all printed copies concludes with a very lame rhyming couplet, put into the mouth of the King,—

"Let him not seek't of us. By day and night
He's traitor to the height."

Some words were omitted which cured the defectiveness of the last line, and the old corrector tells us that they were these:—

"He is *a daring* traitor to the height."

To say the least of it, we may be disposed to admit this emendation, without opposing evidence.

SCENE III.

P. 520. After changing "A springhalt" to "*Or* springhalt," the manuscript-corrector leads us to believe that there are two errors of the press, where Lord Sands is thus speaking of Wolsey:—

"Men of his way should be most liberal ;
They are set here for examples."

We can readily accord in the first, but the second emendation hardly seems required:—

"Men of his *sway* should be most liberal ;
They are *sent* here for examples."

P. 523. In the line of Lord Sands,—

“I told your grace *how* they would talk anon,”

the word *how* is derived from a correction in the margin.

SCENE IV.

P. 524. The pronoun *me* may have been left out in the folios at the end of the verse, because there was no room for it without what is called turning the line, or because it accidentally escaped in the press:—

“Because they speak no English, thus they pray’d *me*
To tell your grace.”

The sense is not complete without it, and as the old corrector inserted it, we need have little hesitation in adopting an improvement so doubly recommended.

ACT II. SCENE I.

P. 528. The folio, 1632, gives this imperfect line to Buckingham, on his way to execution:—

“You that thus have come to pity me.”

The folio, 1623, has it:—

“You that thus far have come to pity me.”

The corrector of the folio, 1632, may have obtained *far* from the earlier impression, and he places it in the margin. Notwithstanding this omission, this portion of the play is well printed in both folios. Just before Buckingham makes his *exit* (p. 531), a change is made in the folio, 1632, in an adverb, which is supported by the sense; Henry’s victim is speaking of false friends:—

“When they once perceive
The least rub in your fortunes, fall away
Like water from ye, never found again
But *when* they mean to sink ye.”

The ordinary reading is, “But where they mean,” &c. The change is not material.

SCENE II.

P. 534. It is evident from the old printed stage-direction,

"the King draws the curtain, and sits reading pensively," that in the early simplicity and poverty of our stage, Henry himself drew a traverse at the back of the stage, and discovered himself to Norfolk and Suffolk, "reading pensively." It would appear that in the time of the corrector of the folio, 1632, the practice in this respect had been somewhat improved; for the words stating that "the King draws the curtain," are struck out, and *Curtain drawn* is inserted in the margin in parenthesis, showing that Henry was discovered to his nobles "reading pensively," by some contrivance which rendered it needless for him to rise from his seat, and then to resume it after he had drawn the curtain. This is a curious indication of a slight advance made in the scenical arrangements of our old theatres. When Henry subsequently asks,—

"Is this an hour for temporal affairs?"

we are told, in a manuscript stage-direction, that he *holds up a book* to the two noblemen who had intruded upon his "private meditations."

SCENE III.

P. 538. Anne Bullen, reflecting on the fall of Queen Katharine, observes of power,—

"Though it be temporal,
Yet, if that quarrel, fortune, do divorce
It from the bearer, 'tis a sufferance panging
As soul and body's severing."

Warburton, Hanmer, Johnson, and Steevens have all written notes upon the words, "that quarrel, fortune," some taking "quarrel" as an arrow, others in the sense of *quarreller*, &c.; but, if we may believe the old corrector, it is only a misprint, for he gives the second line thus:—

"Yet, if that *cruel* fortune do divorce," &c.

which certainly removes the difficulty, and applies to "fortune" an epithet, to which its commonness seems the main objection. When *cruel* was spelt *crewell*, as was sometimes the case, the mistake was not difficult.

P. 541. The Lord Chamberlain, on retiring, tells Anne Bullen, who has just before been made Marchioness of Pembroke,—

"I shall not fail to approve the fair conceit
The king hath of you."

"To *improve* the fair conceit," &c., seems the more natural word, although "approve" may be said, upon Johnson's construction, sufficiently well to fill the place in the text. The correction of *improve* for "approve," is made in the folio, 1632.

P. 542. At the end of the scene, Anne Bullen declares that her advancement gives her no satisfaction :—

"Would I had no being,
If this salute my blood a jot."

Whatever meaning may be attached to the expression, "salute my blood," the sense of the poet is rendered much more distinct, if we substitute a different word, easily misread or misprinted :—

"Would I had no being,
If this *elate* my blood a jot."

Elate, as an adjective, is of very old use in our language ; and it is doing no great violence to Shakespeare to suppose that here he converted an adjective into a verb. This has been the practice ever since, and we have the evidence of the corrector of the folio, 1632, in favour of *elate* in this place.

SCENE IV.

P. 544. The trial scene of the Queen seems to have been taken more than usual pains with, both by copyist and compositor ; but two exceptions to its general accuracy are pointed out in the margin of the corrected folio, 1632 : both are misprints ; the first less obvious, though more important than the last. Katharine desires that if any charge of infidelity can be made out against her,—

"In God's name
Turn me away ; and let the foul'st contempt
Shut door upon me, and so give me up
To the sharp'st kind of justice."

We can have no hesitation here in substituting another in place of the very tame word "kind," in the last hemistich, when the substitution adds much to the force of the passage, and impresses us at once as the language of the poet :—

“ And let the foul'st contempt
Shut door upon me, and so give me up
To the sharp'st *knife* of justice.”

We can hardly suppose this striking improvement merely speculative and conjectural. When, afterwards, Wolsey says,—

“ It shall be therefore bootless,
That longer you desire the court;”

though “desire” be in the old editions (previous to the folio of 1685), and though the intended meaning may be gathered from it, yet we cannot refuse, instead of it, to adopt *defer*, which suits the place so much better, and which is warranted by the same authority which, in the preceding instance, has given us so expressive a word as *knife*, to the exclusion of so vague a term as “kind.”

ACT III. SCENE II.

P. 559. When Suffolk informs Surrey that the King has already married Anne Bullen, the latter exclaims, as it has always been printed,—

“ Now all my joy
Trace the conjunction !”

but Surrey did not wish his joy in particular, but all joy to follow the marriage, and we ought certainly to read with the annotator of the folio, 1632,—

“ Now *may* all joy
Trace the conjunction !”

And, in consistency with this wish, Suffolk and Norfolk cry “Amen” to it.

Several stage-directions are added in manuscript in this scene. When Wolsey and Cromwell enter, the peers *stand back* to observe him; and when Wolsey has dismissed his Secretary, he speaks *to himself*, and finally *stands back musing*. When the King enters reading a schedule, Wolsey does not at first see him, but wakes *amazedly* from his reverie as soon as Lovell touches him. Henry afterwards *gives the schedule* to Wolsey, who, when the King is gone, *opens and reads it trembling*. After he has glanced at his own letter to the Pope, he *sinks in a chair*, from which he

rises when the Dukes of Norfolk, Suffolk, &c., enter, and in the King's name demand the Great Seal from him. Such, we may conclude, was the manner of the old actor of the part of Wolsey, and the way in which the business of the scene was formerly conducted.

P. 562. The King, addressing the Cardinal, says,—

“ You have scarce time
To steal from spiritual leisure a brief span,
To keep your earthly audit.”

If Wolsey enjoyed so much “leisure,” whether spiritual or temporal, it would seem as if he might have time also for his earthly audit, and the manuscript-corrector of the folio, 1632, inserts *labour* for “leisure” in the text with apparent propriety:—

“ To steal from spiritual *labour* a brief span,” &c.

This is another of the many cases in which it is very apparent how the two words were confounded by the ear of the scribe. It may deserve a note that in this scene, and in others, the prefix belonging to Wolsey is always made consistent, for in the old copies it is sometimes *Card.* and sometimes *Wol.*

ACT IV. SCENE I.

P. 573. The corrected copy of the folio, 1632, is deficient of a leaf containing pp. 223 and 224, which was principally occupied by a description of the coronation of Anne Bullen.

SCENE II.

P. 580. In the folio, 1623, Katharine says of Wolsey,—

“ So may he rest: his faults lie gently on him.”

In the folio, 1632, the line stands thus imperfectly:—

“ So may he rest: his faults lie on him.”

The corrector of this last edition, instead of taking the word “gently” from the earlier folio, inserts *lightly* in the margin:—

“ So may he rest: his faults lie *lightly* on him.”

Possibly, this was the erroneous form in which he had heard the passage delivered ; but Shakespeare's word was probably that of the folio, 1623.

P. 581. Although it has been followed in various modern editions, nothing can be more absurd than the old punctuation of the opening of the speech of Griffith, where he gives a character of the deceased Cardinal :—

“ This cardinal,
Though from an humble stock, undoubtedly
Was fashion'd to much honour. From his cradle
He was a scholar, and a ripe and good one.”

The old corrector, in accordance with the obvious sense of the passage, omits the period before “ From his cradle,” and inserts it after it :—

“ Was fashioned to much honour from his cradle.
He was a scholar,” &c.

It is astonishing that so decided a blunder, as to represent that the Cardinal was a ripe and good scholar “ from his cradle,” should have been repeated over and over again from the year 1623 to our own day. Lower down occurs a line that has occasioned discussion, relating to Wolsey's foundations at Ipswich and Oxford :—

“ One of which fell with him,
Unwilling to outlive the good that did it.”

“ The good that did it ” has been construed “ the virtue that raised the edifice ; ” but a note in the folio, 1632, has the passage in a form which clears away all difficulty, and is in all probability the true reading :—

“ Unwilling to outlive the good *man* did it ; ”

i. e. the good man (for such Griffith represented Wolsey) who laid the foundation.

P. 583. All the early editions print thus, when Griffith speaks of Katharine very soon after the vision,—

“ How pale she looks,
And of an earthy cold? Mark her eyes.”

Steevens, at a venture, inserted *you* to complete the measure, “ Mark *you* her eyes ; ” but the error lies earlier, and before

the note of interrogation, for the old corrector gives the last line as follows :

“ And of an earthy *coldness*? Mark her eyes.”

Such we may confidently believe was the original reading: to say that a dying person looks “of an earthy cold,” is at least a peculiar expression, though “cold” is very often used as a substantive.

ACT V. SCENE I.

P. 590. Instead of “you a brother of us,” the corrected folio has “to a brother of us,” which hardly seems required; and at the bottom of the page, for

“The good I stand on is my truth and honesty,”

which is certainly sense, the folio, 1632, has,—

“The *ground* I stand on is my truth and honesty;”

which reads better, and *ground* might be carelessly mistaken for “good.”

SCENE II.

P. 595. The Lord Chancellor tells Cranmer,—

“But we all are men,

In our own natures frail, and capable
Of our flesh.”

Malone, for “and capable,” put *incapable*, without any warrant, and without extricating the passage from the difficulty involving it. Mason saw what was necessary, and suggested the word which is found written in the folio, 1632, as the correction of a mere error of the press:—

“In our own natures frail, and *culpable*
Of our flesh.”

P. 596. Another misprint is pointed out in Cranmer’s speech in answer to the charges against him. The passage has always stood as follows:—

“Nor is there living

(I speak it with a single heart, my lords)
A man that more detests, more stirs against,
Both in his private conscience and his place,
Defacers of a public peace, than I do.”

Now, in the old copies, "stirs" is printed *stirres*; and *strives*, the word supplied by the old corrector, appears to have been misread *stirres*: we ought, therefore, in future, to give the line thus:—

"A man that more detests, more *strives* against,
Defacers of *the* public peace," &c.

When the King afterwards enters (p. 599) and *seats* Cranmer, "his place" of the old editions is changed to "*this* place," clearly referring to the chair Cranmer has taken by command of his Majesty.

SCENE III.

P. 603. In the two subsequent lines there appear to be as many unaccountable misprints, which are nevertheless set right by the corrector of the second folio:—

"Let me ne'er hope to see a chine again,
And that I would not for a cow, God save her."

God save whom? the cow? Certainly not. To do justice to this singular emendation, we must quote more of the speech of the Man who is keeping back the people, in the palace yard at Greenwich, pressing forward to see the procession of the christening: the Porter is finding fault with his Man for not repelling the crowd, and the Man replies:—

"I am not Samson, nor sir Guy, nor Colbrand,
To mow 'em down before me; but if I spared any
That had a head to hit, either young or old,
He or she, cuckold or cuckold-maker,
Let me ne'er hope to see a chine again,
And that I would not for a cow, God save her."

Why should he just at such a moment think of "a chine" or "a cow?" He was about to witness the royal procession to the christening of the Princess Elizabeth; and the old corrector informs us that both "chine" and "cow" are blunders of the copyist, of the compositor, or of both: he reads,—

"Let me ne'er hope to see a *queen* again,
And that I would not for a *crown*, God save her."

That is, God save the *queen*, the sight of whom again the Porter's Man would not miss for a *crown*. *Queen* (printed formerly with a final *e*) became "chine," and *crown* "cow." This emendation does not look like mere guess-work, but it

is out of the question to speculate upon what authority the corrector of the folio, 1632, may have proceeded. The printer may possibly have been led to think of a "cow" by the mention of Guy.

It is needless to quote the very particular stage-directions written in the margin towards the termination of this drama. It will be sufficient to say, that nothing seems omitted that could conduce to the exact and successful performance of it by the actors concerned in the representation.

TROILUS AND CRESSIDA.

Vol. vi. P. 11. The prologue of thirty-one lines fills a whole page in the folios, and is not found in the quarto editions: it is merely headed "Prologue;" but the corrector of the folio, 1632, has subjoined the words *in armour* in parenthesis, showing, as indeed we learn from a passage in it, that the speaker was "a Prologue armed." He alters the mis-spelt name of Antenonidus to Antenorides; and, what is more important, he reads, "sparre up the sons of Troy," for "stirre up the sons of Troy," about which there can be no dispute, although, until the time of Theobald, the four folios, Rowe, and Pope had it "*stir* up the sons of Troy." The proper orthography seems to be "sperr up the sons of Troy," which has precisely the same meaning as "*sparre* up the sons of Troy," the spelling of the old corrector. We may add that in "The Cobbler of Canterbury," first printed in 1590, and again in 1608, the very year before Shakespeare's "Troilus and Cressida" came out, we meet with the following couplet, which occurs just after the mention of Troilus:—

"Grey and sparkling, like the stars
When the day her light *up spars*."

Possibly, therefore (not to mention Chaucer, whom Shakespeare must have read), our great dramatist was put in mind of the word by seeing it, in connexion with his hero, in the tract above quoted, just before he sat down to write: Shakespeare's use of it, however, is infinitely more proper, since to "sperr up a gate" is a natural expression, but to "sperr up light," a violent metaphor.

ACT I. SCENE I.

P. 14. Rowe and Pope made two excellent emendations in the line,—

“So, traitor!—when she comes! when is she thence?”

The manuscript-correction in the folio, 1632, only applies to “when” instead of *then* of the old copies, while it leaves unchanged “when she is thence,” although the transposition, “when *is she* thence?” is equally wanted. Thus, in this instance, the corrector did only half what seems necessary to render the poet’s meaning intelligible. Six lines lower, he properly altered *scorn* to “storm,” which was also Rowe’s emendation, and sufficiently obvious.

SCENE II.

P. 17. The Acts and Scenes are not distinguished in any of the old printed editions, but the corrector has introduced them in manuscript, with more or less accuracy, in the folio which went through his hands.

P. 20. Pandarus tells Cressida that Hector shall not have Troilus’ *wit*, instead of “will,” this year, and (p. 23) that Antenor is “a proper man of person,” which it may seem needless to change: but a manuscript note in the margin of the folio, 1632, invites us to read, “a proper man of *his* person.” On the next page, the necessary word “see” is inserted where it is omitted in the folios,—“you shall *see* Troilus anon.”

P. 27. For the evidently misprinted line,—

“Achievement is command; ungain’d beseech,”

we are informed that we ought to read,—

“*Achiev’d men still* command; ungain’d beseech.”

That *achiev’d men* should have been converted by the old compositor into “achievement,” seems not unlikely; but how *still* became “is” in his hands, it is not easy to imagine; and we may feel some surprise that the emendation of the line proposed in note 8,—

“*Achiev’d men us* command; ungain’d beseech,”

is not supported by the authority of the corrector of the folio, 1632: *us* for "*is*," was a most probable mistake.

SCENE III.

P. 28. Agamemnon, referring to the disasters that have hitherto attended the siege of Troy by the Greeks, and observing that disappointment constantly accompanies human undertakings, inquires,—

"Why then, you princes,
Do you with cheeks abash'd behold our works,
And call them shames?"

This is as the passage has been invariably printed; but the old annotator points out an easy misprint, the correction of which is in exact accordance with the rest of Agamemnon's speech, where he advises the Greeks not to be disheartened by their previous misfortunes:—

"Why then, you princes,
Do you with cheeks abash'd behold our *wrecks*,
And call them shames?"

The word *wreck* is frequently used by Shakespeare, and by writers of his day, to signify disaster or ruin, and such is its meaning in this place.

P. 29. The folio, 1632, is very carelessly printed in this part of the play; and for "place and sway," of the earlier impressions, it has "place and *may*." The old corrector does not pass over this blunder, nor others: thus, a few lines above, he has "*replies* to chiding fortune," for "retires to chiding fortune;" and in the beginning of Nestor's speech, "*godlike* seat" for "godly seat." Pope has "returns," and Hanmer "*replies*," for *retires*; and all more modern editors, "*godlike*" for *godly*: the last was an error of the folios only.

P. 33. Such was not the case with a mistake in the second great speech of Ulysses, where he is referring to the mimicry, by Patroclus, of the chiefs of the Grecian army:—

"And in this fashion,
All our abilities, gifts, natures, shapes,
Severals and generals of grace exact,
Achievements, plots," &c.

fell under the ridicule of Achilles: here the words, "of grace exact," seem wrong, although always so printed, because the complaint was, that they were not "of grace exact," but grossly caricatured. Therefore the corrector of the folio, 1632, thus altered the expression to a form much more in accordance with the context:—

"Severals and generals, *all grace extract*;"

i. e. deprived of all the grace which really belonged to the persons Patroclus imitated. This appears to be an important improvement of the received text.

P. 35. In a celebrated speech by Æneas, a fine compound epithet appears to have escaped in the hands of the old printer:—

"The worthiness of praise distains his worth,
If that the prais'd himself bring the praise forth;
But what the repining enemy commends,
That breath fame blows; that praise, sole pure, transcends."

The second folio omits *But* at the commencement of the third line, as injurious to the metre; and a small manuscript-correction in the margin, converts a poor expression in the fourth line into one of great force and beauty:—

"What the repining enemy commends,
That breath fame blows; that praise, *soul-pure*, transcends."

The scribe wrote, or the compositor wrought, only by the sound, and that sound has hitherto satisfied, because nothing better was offered. To show how readily misprints are even now made, we may mention that Malone gives the last line, most ruinously to the measure, thus:—

"That breath fame *follows*; that praise, sole pure, transcends."

P. 37. All the folio editions have this line:—

"I'll pawn this truth with my three drops of blood:"

the quartos, more intelligibly,—

"I'll *prove* this truth with my three drops of blood."

The old corrector of the folio, 1632, erases *pawn*, and places "prove" in the margin; but, supposing that he obtained the latter word from the quartos, he made no alteration in the next line, which in the folios varies from the quartos in two not unimportant particulars: the folios read,—



"Now heavens forbid such scarcity of youth ;"

while the quartos give it,—

"Now heavens *forefend* such scarcity of *men*."

If, therefore, "prove" were derived by the old corrector from the quartos, it is clear that, for some reason, he preferred the next line as it stands in the folios. Afterwards he makes Ulysses disputably speak of the "seeded pride" of Achilles having "*grown up*" instead of "blown up."

ACT II. SCENE I.

P. 41. Considering the difference between the quartos and the folios, the first reading *unsalted*, and the second "whinid'st," we may notice that the old corrector preferred the last, but altered the spelling of the word to *whinewd'st*, meaning *vinewd'st*, or most mouldy. *Vinny*, or *vinnewy*, for mouldy, is still a word in use in the provinces. Afterwards Thersites says that the *orations*, not the "evasions," of Ajax "have ears thus long."

SCENE II.

P. 46. There can be no doubt that the line,—

"And fly like chidden Mercury from Jove,"

is misplaced in the folios, and rightly placed in the quartos: the corrector of the folio, 1632, appears first to have tried to remedy the blunder in his usual method, by figures in his margin, but not finding that effectual, he struck out the line, and inserted it in manuscript in the situation to which it unquestionably belongs. He subsequently set right two misprints in the same speech, *hard* for "hare," and *lovers* for "livers:" the first belongs also to the folio, 1623, and the last only to the folio, 1632.

P. 50. We may, perhaps, receive a change in what Paris says regarding the dangers which had attended his enterprise in securing and retaining Helen,—

"Yet, I protest,

Were I alone to pass the difficulties,
And had as ample power as I have will,
Paris should ne'er retract what he hath done,
Nor faint in the pursuit."

Here for "pass the difficulties" (spelt *passee* in the old copies), the corrector advises us to substitute to *poise*, i. e. to weigh the difficulties.

P. 55. The emendation of "We sent our messengers," instead of "*He* sent our messengers," of the folios, (it is "*He sate* our messengers," in the quartos) is warranted by an emendation of *W* for *H* in the margin. Theobald read, "*He shent* our messengers;" but this change is not required, nor is it supported by the fact, since, as is stated in note 3, Achilles had not *shent*, or rebuked, any messengers from Agamemnon.

SCENE III.

P. 56. The emendation of "lunes" for *lines*, in

"His pettish lines, his ebbs, his flows, as if," &c.,

as it stands in the folios (the quartos have an entirely different text), is made in a correction in the folio, 1632; and "lunes" is certainly the word intended.

ACT III. SCENE I.

P. 64. Much discussion has been occasioned by the words of Paris, in all the early impressions, where he calls Cressida his "disposer," saying that Troilus is going to sup "with my disposer Cressida." The difficulty has been to discover why Paris should call Cressida his "disposer;" and some commentators have recommended *deposer*, others *despiser*, instead of "disposer," while Steevens wished to deprive Paris of the speech altogether, and to transfer it to Helen. It is surprising that no editor should have guessed at the right word, when speculating that "disposer" was an error of the press: a manuscript note in the folio, 1632, informs us that for "disposer," we should substitute *dispraiser*, Cressida being a person who did not allow the merits of Paris. Pandarus, just after Paris has called Cressida his *dispraiser*, observes that there had been some difference between them—"She'll none of him; they two are twain"—and though he does not state on what point they had disagreed, it is

enough to warrant us in believing that Paris calls Cressida, not his "disposer," but his *dispraiser*. The word recurs twice in this part of the dialogue, and in each instance the old corrector has converted "disposer" into *dispraiser*. It is to be remarked also, that he makes no change in the prefixes, but allows "You must not know where he sups" to remain in Helen's speech, in contradiction to the practice of modern editors, which, it must be allowed, seems founded upon a correct notion of the course of the dialogue. Possibly the mistake in the prefix in this place, did not attract the attention of the writer of the marginal emendations; but it can make no difference in the apparent fitness of changing "disposer" to *dispraiser*.

In the song of Pandarus, the amended line is,—

"Yet that which seems a wound to kill,"

and not "the" or "they wound," as it stands in the folios.

SCENE II

P. 67. It is a very noticeable circumstance that the expression of Troilus, found in some copies of the quarto of 1609, as stated in note 2,—

"Love's thrice repured nectar,"

instead of "Love's thrice *reputed* nectar" of the folios and other quartos, is transferred by the corrector of the folio, 1632, to that impression. This fact may show, if no independent authority were resorted to, how the passage was recited before and after the second folio made its appearance, and confirms it, if confirmation were wanted, as the true reading. We often find *t* and *r* misprinted for each other; and all that it was necessary to do was to put the pen through the first, and to insert the last in the margin. Although this important emendation was made, another emendation of considerable value, near the end of the play, *aims* for "arms" (p. 141, note 5), also found in some copies of the quarto of 1609, was not adopted. This looks as if the corrector had not there been governed by the same authority.

P. 72. In the amorous dialogue between Troilus and Cressida, the latter, affecting coyness, distinguishes between her two selfs, in all the ordinary copies of this play, as follows:—

"I have a kind of self resides with you,
But an unkind self, that itself will leave,
To be another's fool."

The antithesis, intended by the poet, seems thus, according to a manuscript note in the folio, 1632, sacrificed to an error of the press, and we are instructed, therefore, to read the passage thus:—

"I have a *kind self, that* resides with you,
But an unkind self, that itself will leave,
To be another's fool."

Cressida represents her *kind self* as wishing to remain with Troilus, and her "unkind self" as separating itself from his company. The old reading may be certainly defended.

SCENE III.

P. 74. All early editions have the subsequent passage near the commencement of the speech of Calchas, and several pages of notes have been written upon it:—

"Appear it to your mind,
That through the sight I bear in things to love
I have abandon'd Troy."

Some modern editors have given the second line,—

"That through the sight I bear in things to *come*,"

an amendment that unquestionably clears the sense of the author, and which Mason considered so happy as to require no authority in its favour. Nevertheless, the most usual course has been to print differently, *viz.*:—

"That through the sight I bear in things, to Jove
I have abandon'd Troy."

Here, however, it has been reasonably asked, why should Calchas desert and abandon his native city to Jove, who was its protector? Theobald, Warburton, Johnson, Steevens, and Malone, all wasted their time and ingenuity on a mere misprint, which is set right in a moment, and which proves that the old compositor misread *above* "to love:" there is an error also, but of very minor importance, in the preceding line, where "appear" is put for *appeal*, in the sense of call to mind, and the whole should, therefore, stand thus:—

“ *Appeal* it to your mind,
That, through the sight I bear in things *above*,
I have abandon'd Troy ;”

i. e. call to mind that I abandoned Troy by reason of the sight I enjoy in things *above*—foreseeing what would be the issue of the struggle. If Mason thought “things to *come*” an emendation not requiring authority, *à fortiori*, “things *above*” is an emendation even less requiring it, because nearer the misprinted letters in the quartos and folios, while we have the testimony of the old corrector of the folio, 1632, and common sense in its behalf. “Appear” might stand.

P. 78. There is, we think, an indisputable, though hitherto undiscovered misprint, in what follows :—

“ For speculation turns not to itself,
Till it hath travell'd, and is married there
Where it may see itself.”

This is part of the reply of Achilles to Ulysses, who has adverted to the manner in which an individual sees his virtues reflected in another, and thus becomes sensible of them : Achilles answers that this effect is not at all strange, and explains it by reference to the knowledge obtained of personal beauty by sight of it in a looking-glass, adding,—

“ For speculation turns not to itself,
Till it hath travell'd, and is *mirror'd* there
Where it may see itself.”

To read “married there where it may see itself,” seems very like nonsense, in comparison with the distinctly expressed meaning of the poet, when, with the aid of a marginal emendation in the folio, 1632, we read *mirror'd* for “married.” *Married* may, however, like many other words, be strained to a not inconsistent meaning.

P. 79. The quartos and folios differ in an important epithet: the first have the hemistich, “And great Troy shrieking,” and the last, “And great Troy *shrinking*.” There can hardly be any dispute which is right, though Steevens raised the question ; and the old corrector put his pen through the letter *n*, and left the word *shriking*, which was all he thought necessary.

P. 80. Here again the folios misrepresent the author's words, if not his meaning: that of 1623 has,—

“ Since things in motion begin to catch the eye :”

the printer of the folio, 1632, seeing that the line was redundant, altered “ begin ” to *'gin*; but the quartos read,—

“ Since things in motion sooner catch the eye,”

which we may, perhaps, admit as the true text; but, nevertheless, the manuscript-corrector of the folio, 1632, alters “ *'gin to* ” to *quicklier*, which may have been the word of the poet, and which he employs elsewhere :—

“ Since things in motion *quicklier* catch the eye.”

Here, therefore, the writer of the emendation did not follow the quartos, but he may have guessed at the word he inserted in his margin, or obtained it from some authority. In the next line he alters “ out ” to *once*, which agrees with the quartos and with the sense. It merits observation that the two changes, *quicklier* and *once*, were, most probably, not made at the same time, since the ink used is different.

P. 81. The following is a couplet, in which there appear to be two lapses by the printer :—

“ Keeps place with thought, and almost, like the gods,
Does thoughts unveil in their dumb cradles.”

Hanmer read, “ Keeps *pace* with thought,” and so did the old corrector: Warburton vindicated “ place,” though in the next line, properly represented (which it has never yet been), Shakespeare follows up the idea, and tells us that the providence of a watchful state, like the gods, almost anticipates thoughts—not only keeps *pace* with them, but goes beyond them,—

“ Does thoughts unveil in their dumb *crudities* ;”

i. e. unveils them almost before they become thoughts. This must have been the poet's language, and we find *crudities* for “ cradles ” in the margin of the folio, 1632. Hanmer, Malone, Steevens, &c., saw that “ cradles ” was not, in point of measure, enough for the line, but they never dreamed that the word was a misprint. The whole passage is, therefore, thus cleared :—

"The providence that's in a watchful state
 Knows almost every grain of Plutus' gold,
 Finds bottom in th' uncomprehensive deeps,
 Keeps *pace* with thought, and almost, like the gods,
 Does thoughts unveil in their dumb *crudities*."

Here meaning and metre are both accomplished; but in what way the emendation was arrived at, we have no knowledge: it seems something better than a merely speculative suggestion, and may give warranty to more questionable changes.

P. 82. For "sweet, rouse yourself," addressed by Patroclus to Achilles, when he is endeavouring to excite him to renewed action, we are instructed in manuscript to read, "*Swift*, rouse yourself." We have no difficulty in obeying the instruction, and we have before had *swift* misprinted "sweet" (p. 62). Three lines lower, the old corrector does not strike out *airy* in the passage, "Be shook to airy air," as it stands in the folios; but he makes it, "Be shook to *very* air," which is much more emphatic than merely "Be shook to air." Nevertheless, if the poet intended his measure to be regular, *very* is not required.

ACT IV. SCENE I.

P. 85. Diomed tells Æneas, that when the truce is at an end, he will "play the hunter for his life,"—

"With all my force, pursuit, and policy:"

the line may seem to run more properly as it is amended in the folio, 1632,—

"By Jove, I'll play the hunter for thy life,
 With all my *fierce* pursuit, and policy."

But the change is far from unavoidable, although on some accounts plausible.

SCENE II.

P. 90. When Troilus tells Æneas to keep his counsel, the latter replies, in the folios,—

"Good, good, my lord; the secrets of nature
 Have not more gift in taciturnity."

Now, unless we read "secrets" as a trisyllable, the measure is faulty: Theobald proposed "the secret *things* of nature;" and here resort to the quartos affords no aid, for they absurdly have "the secrets of neighbour Pandar." The corrector of the folio, 1632, inserts a word which, most likely, had dropped out in the press, and which we may, perhaps, accept upon his evidence, because it is the very word required, in reference to the hidden operations of nature:—

"Good, good, my lord, the secret *laws* of nature
Have not more gift in taciturnity."

SCENE IV.

P. 93. We have already seen that various scraps of ballads, introduced into the dialogue, have been erroneously given, when neither copyist nor printer was perhaps in fault; for the author himself may have quoted from memory. Here we have another instance of the same kind, where Pandarus cites some well-known popular production. It is printed in these words in the early authorities:—

"O heart! O heart! heavy heart!
Why sigh'st thou without breaking?
Because thou canst not ease thy smart
By friendship, nor by speaking."

Pope inserted an interjection before "heavy heart," for metre's sake; but it seems probable, from mere perusal, that the last line has been mis-remembered, mis-written, or misprinted, since there is no antithesis between "friendship" and "speaking." The folio, 1632, has *sittest* for "sigh'st," an error which the old corrector remedies, and represents that the quatrain should stand as follows:—

"O heart! O heart! O heavy heart!
Why sigh'st thou without breaking?
Because thou canst not ease thy smart
By *silence* nor by speaking."

It is underlined as a quotation, though printed as plain prose in all the old copies.

P. 96. Troilus, alluding to the danger of too much reliance on our own supposed constancy, observes,—

"And sometimes we are devils to ourselves,
When we will tempt the frailty of our powers,
Presuming on their changeful potency."

"Changeful potency" seems the very contrary of what was intended: if the verse would allow it, we ought rather to read,—

"Presuming on their *unchangeful* potency,"

or the potency with which they would resist change; and a manuscript alteration in the folio, 1632, leads us to believe that the scribe misheard the word,—

"Presuming on their *chainful* potency,"

the potency with which they chain, and fetter us to the particular object of our affections.

SCENE V.

P. 99. There is a remarkable discrepancy between the quartos and folios, when Cressida is introduced by Diomed to the Grecian commanders, and when such as like kiss her in succession. When Menelaus advances for the purpose, Patroclus interposes and kisses for him: Menelaus says,—

"I had good argument for kissing once,"

alluding, of course, to the time when he was living with Helen; and Patroclus answers,—

"But that's ~~no~~ argument for kissing now;
For thus popp'd Paris in his hardiment,
And parted thus you and your argument."

The last line is only in the quartos, and the corrector of the folio, 1632, seeing its importance, writes it in a blank space, but differing in one word,—

"And parted you, and your *same* argument;"

adding this explanatory stage-direction, *Puts back Menelaus*, who thus allowed himself to be defeated in his design upon the lips of Cressida. Patroclus, having kissed for Menelaus, afterwards kisses on his own behalf, and then a note of *kisses again* is placed in the margin. If the corrector had derived the additional line from the quartos, it seems probable that he would have followed the wording of those editions.

P. 100. Few lines in this play have produced more comment than the second of the following, where Ulysses is censuring the wanton spirit of Cressida:—

"O! these encounterers, so glib of tongue,
That give a coasting welcome ere it comes," &c.

What is "a coasting welcome?" has been the question; and we learn from the old corrector that the word, miswritten, we may suppose, in the manuscript used by the printer, was most appropriate to the place,—

"O! these encounterers, so glib of tongue,
That give *occasion* welcome ere it comes,
And wide unclasp the tables of their thoughts,
To every tickling reader, set them down
As sluttish spoils of opportunity,
And daughters of the game."

They became the "spoils of opportunity" by giving welcome to *occasion* even before it arrived. *Accosting* has been plausibly proposed, but *occasion* seems to have been the word, and we may rather wonder that the old corrector did not substitute *skittish* for "sluttish:" as he has not done so, we may conclude that "sluttish" was the poet's language.

P. 102. Shakespeare employs the word "utterance" as the extreme result of a personal encounter in "Macbeth," Act III. Scene I., and in "Cymbeline," Act III. Scene I. The manuscript-corrector of the folio, 1632, informs us that he used it also in the following passage, which refers to the conflict between Hector and Ajax, instead of the much less appropriate term "uttermost:" Agamemnon speaks to Diomed,—

"As you and lord Æneas
Consent upon the order of their fight,
So be it; either to the *utterance*,
Or else a breach."

i. e. at your discretion either let them pursue the conflict to extremity, or else break off before it comes to that: *breach* is a printed emendation in the folios, instead of "breath," of the earlier editions in quarto, which can only be understood as a breathing time. This agrees precisely with the question Æneas had put, immediately after he entered with Hector. Subsequently, in the speech of Achilles, the substitution is "Lord Ulysses, *then*" for "Lord Ulysses, thou." In "Twelfth Night," Act V. Scene I., and elsewhere, we have seen "thou" misprinted *then*.

ACT V. SCENE I.

P. 110. Nobody has attempted to explain why Thersites, when he calls Patroclus the "male varlet" and "masculine whore" of Achilles, ends by wishing a list of loathsome diseases (part of which only are mentioned in the folios) to afflict "such preposterous discoveries." What can be the meaning of "discoveries" so applied? The old corrector has it "such preposterous *discolourers*;" and perhaps rightly, the allusion being to the painting and discolouring of nature by Patroclus, like a female prostitute.

SCENE II.

P. 113. The quartos and folios vary materially in one of the speeches of Thersites. According to the first, he says of Cressida, "And any man may sing her, if he can take her cliff; she's noted:" on the other hand, the folios, with evident corruption, give the passage thus: "And any man may find her, if he can but take her *life*; she's noted." The allusion is, probably, indelicate; and the old corrector inserts one word in the folio, 1632, that had been omitted, and alters another that had been misprinted—"And any man may find her *key*, if he can take her *cleft*; she's noted." The figure is, of course, borrowed from singing at sight, and this last reading seems preferable to that of the quartos.

P. 115. In the speech of Cressida,—

"In faith, I will, *la*: never trust me else,"

we have something like a repetition of the blunder committed in "Henry IV.," Part II. Act I. Scene III, where "*lo*," for *lord*, of the quartos, was subsequently misprinted *lo*! as if it were an interjection, and then *to* as if it were a preposition. In the instance before us, the corruption seems to have originated with the quartos: *la*, there, became *lo*! in the folio, 1623, and *goe* in the folio, 1632. The old corrector of that edition thought, or knew, that the word ought to be *lord*, and he so amended the line:—

"In faith I will, *lord*: never trust me else."

Still, the earliest impressions may be right, and Cressida may merely have used "*la*" as a feminine expletive, though

we have the above evidence to the contrary. It is not a point of any importance.

SCENE III.

P. 121. Andromache's speech to Hector only consists of these words in the folio, 1632, as amended :—

“O! be persuaded : do not count it holy
To hurt by being just.”

The rest is struck through with a pen, as if the person who introduced the manuscript-emendations could make nothing of the passage, either by guess or guide. This, therefore, is one of the places in which we are still left in the dark, not, indeed, as to the meaning of the poet, since that is pretty obvious, but as to the precise form in which he expressed that meaning.

At the end of this scene, after Troilus has torn and thrown away Cressida's letter, he exclaims :—

“Go, wind to wind, there turn and change together.—
My love with words and errors still she feeds.”

The proposed correction here is *air* for “errors;” and as he had just before called the letters “wind,” and as *air* was not unfrequently used as a dissyllable, some may be inclined to receive the change.

SCENE IV.

P. 126. Cressida, having given to Diomed the sleeve she had received from Troilus, the latter hunts the former through the field to recover it. Thersites watches the pursuit, and, when they enter, observes, as all printed copies have it,—

“Soft! here comes sleeve and th' other.”

A point (not indeed of much value) has certainly been lost; for, upon the authority of an emendation in the folio, 1632, Thersites ought to say,—

“Soft! here comes sleeve and *sleeveless*.”

Troilus being, as it were, upon “a sleeveless errand,” in quest of the sleeve he had given Cressida, which was still in the possession of his rival: “here comes sleeve and th' other” reads so poorly, that we may feel sure Shake-

speare never wrote it. In the same way, when Troilus and Diomed fight, while Thersites stands behind, he exclaims, as if alternately encouraging each,—

“Hold thy whore, Grecian! Now for thy whore, Trojan! Now the sleeve! Now the *sleeveless*.”

In all editions we find only, “Now the sleeve! Now the sleeve!”

P. 133. For the line, as it stands in the quartos,—

“So, Ilion, fall thou next! now Troy, sink down,”

the folio, 1632, as corrected, has,—

“So, Ilion, fall thou! Now, *great* Troy, sink down!”

which shows that the writer of the marginal notes did not here follow the earlier impressions. He saw that the line required a syllable, but whether he added *great* upon conjecture, or upon authority, we can only speculate. The folios, 1623 and 1632, omitting “next” of the quartos, left the line imperfect.

P. 135. There can be no doubt that for “broker, lackey,” in Troilus’ dismissal of Pandarus, we ought to substitute *brothel-lackey*, i. e. the servant of a brothel, not merely from the occupation Pandarus had taken upon himself, but from the peculiarities of the old copies: the quartos read, “broker lackey;” the folio, 1623, in one place (where the lines were mistakenly inserted) has “brother lackey,” and afterwards, “broker, lackey;” the folio, 1632, has, in one place, “brother *lachy*,” and in the other, “brother lackey.” “*Brothel-lackey*” was one of the few changes for the better in the folio, 1664; but it must have been preceded by the manuscript-emendation in the folio, 1632, where the passage is made to run as follows:—

“Hence *brothel-lackey*, ignomy and shame
Pursue thy life.”

Two circumstances are to be noted in reference to the conclusion of this play, as it appears in the corrected folio, 1632. The first is, that the following words are written in a blank space opposite the speech of Pandarus, after all the other characters have made their exit—*Left alone, let him say this by way of Epilogue.* The other circumstance is that the four

lines after Pandarus asks, "What verse for it? what instance for it?—Let me see," are underlined as a quotation; and we may infer that they were extracted from some popular, but now unknown, production of the day, and applied by the poet to his own purpose. We have repeatedly seen that the old corrector scored with his pen under every scrap by any other author, to whom Shakespeare appears to have been in this manner indebted.

CORIOLANUS.

ACT I. SCENE I.

P. 141. The earliest manuscript-emendation cannot be called a necessary one; but still it seems, taking the context into account, a considerable improvement, and may, perhaps, be admitted on the evidence of the corrector of the folio, 1632. It occurs in the speech of 1 Citizen, where he is referring to the wants of the poor, and to the superfluities of the rich:—

“But they think we are too dear: the leanness that afflicts us, the *abjectness* of our misery, is as an inventory to particularize their abundance; our suffering is a gain to them.”

For *abjectness*, the common reading has been “object”—“the object of our misery;” that is to say, the sight of our misery; but the speaker has talked of the “leanness” of the poor citizens of Rome, and he follows it up by the mention of the *abjectness* of their misery. This substitution could hardly have proceeded from the mere taste or discretion of the old corrector, but still it is hardly wanted.

P. 145. We encounter an important change in one part of Menenius’ apologue, where the belly admits that it is the general receiver of food, adding, as the passage has always been given,—

“But, if you do remember,
I send it through the rivers of your blood,
Even to the Court, the heart, to the seat o’ the brain,
And through the cranks and offices of man.”

It is evident that the last line but one is not measure; and

we are instructed to read it, and the next, in a way that not only cures this defect, but much improves the sense, by following up the figure of "the court, the heart," and completing the resemblance of the human body to the various parts of a commonwealth:—

"Even to the Court, the heart, the *Senate*, brain;
And through the *ranks* and offices of man."

Tyrwhitt thought "the seat o' the brain" a very "languid expression;" and Malone agreed with him in taking "seat" to mean royal seat. When "seat" was written *seate*, the mistake for *senate* was easy; and the change (which never occurred to any commentator) is supported both by what precedes, and by what follows it, going through the various degrees in a state—the court, the senate, persons of different ranks, the holders of offices, &c.

P. 148. Menenius, speaking of the crowd, says,—

"Nay, these are almost thoroughly persuaded," &c.;

whereas, according to the old corrector, the line, as properly read, is much more emphatic,—

"Nay, these are *all most* thoroughly persuaded," &c.

Lower down, at the end of the next speech of Marcius,—

"Shooting their emulation,"

of the old copies, is altered to "*shouting* their *exultation*." Modern editors have adopted *shouting*; and "emulation," in the sense in which Shakespeare uses it, does not seem to require change: *exultation*, perhaps, better expresses what is intended; and "shooting," for *shouting*, shows that the compositor was careless. In the next line, we have *tributes* for "tribunes," and just afterwards, *unroost* for "unroofd."

SCENE III.

P. 154. The reading of the second folio has almost invariably been accepted, where Volumnia says that

"The breasts of Hecuba,
When she did suckle Hector, look'd not lovelier
Than Hector's forehead, when it spit forth blood
At Grecian swords contending."

This, at least, is sense, but the first folio had absurdly printed "contending" *Contenning*, putting it in Italic type, as if it were the name of an attendant, exactly thus:—

"At Grecian sword. *Contenning*, tell *Valeria*
We are fit to bid her welcome."

In note 6 of this page a suggestion is offered that *contemning* was, perhaps, Shakespeare's word; and the probability is confirmed by the fact, that the corrector of the folio, 1632, informs us that we ought to print as follows:—

"Look'd not lovelier
Than Hector's forehead, when it spit forth blood,
At Grecian swords *contemning*:"

i.e. *contemning* at Grecian swords, despising them. "Tell *Valeria*," &c., of course begins a new sentence.

SCENE IV.

P. 158. When the Romans are beaten back to their trenches, Marcius enters, "cursing" his flying soldiers; and we here arrive at a line which has been fertile of discussion. Malone and most modern editors have concurred in supposing that Marcius, in his rage and vexation, commences a sentence which he does not finish, and have represented the passage thus:—

"All the contagion of the south light on you,
You shames of Rome! you herd of——Boils and plagues
Plaster you o'er; that you may be abhorr'd
Further than seen, and one infect another
Against the wind a mile!"

In the folios, the words, spelling, and punctuation, are—

"You shames of Rome: you Heard of Byles and Plagues
Plaister you o're," &c.

This mode of spelling *heard* seems to lead us to the corruption, which was detected (possibly by mere conjecture, but more probably with the aid of some extraneous authority) by the manuscript-annotator of the folio, 1632; and when pointed out, it must, we apprehend, be admitted without controversy:—

"All the contagion of the south light on you,
You shames of Rome! *Unheard* of boils and plagues
Plaster you o'er," &c.

The whole difficulty seems to have been produced by a strange lapse on the part of the old printer.

The old printed stage-directions are confused in this part of the drama, for we are told that Marcius *is shut in* before he enters the gates of Corioli. This blunder is set right in manuscript, and when all the Roman soldiers, seeing the gates close, exclaim, "To the pot I warrant him," an expression that nobody has attempted to elucidate, it is explained at once by the corrector of the folio, 1632:—

"*Sold.* See, they have shut him in.

All.

To the *port*, I warrant him."

They finish the sentence the soldier has begun, "See, they have shut him in—to the *port*, I warrant him." The enemy had shut Marcius into the *port* or gate: very shortly afterwards Lartius directs, "Let the *ports* be guarded." All editions, ancient and modern, have "pot" for *port*.

P. 159. It is worth noting that "Even to Calues wish," of the first folio, and "Even to *Calves* wish," of the second folio, is properly altered to "Even to Cato's wish," in the margin of the later impression. Such a blunder seems to expose itself; but, nevertheless, it was continued until the time of Theobald, passing not only through the four folios, but through the editions of Rowe and Pope.

SCENE VI.

P. 164. Marcius, by permission of Cominius, and after an animating speech, wishes to select a certain number of soldiers to accompany him in an attack upon Aufidius and his Antiates: he, therefore, tells the troops,—

"Please you to march;

And four shall quickly draw out my command,

Which men are best inclin'd."

Here a difficulty has arisen, why "four" were to draw out his command, and many notes have been written upon the question. We print the passage as we find it amended, which shows that the scribe or the compositor (most likely the former in this instance) was to blame:—

"Please you march *before*,

And *I* shall quickly draw out my command,

Which men are best inclin'd."

A B

Whoever made the copy for the printer, must have understood *before* as *by four*, and put it in the wrong place, curing the defect in the metre of the first line by arbitrarily inserting *to*. Nothing could be more natural than for Marcius to direct the soldiers to march in front of him, that he might himself make the selection of such as he was to lead.

SCENE VIII.

P. 165. When Marcius and Aufidius meet, the latter addresses the former, as the text has always been given,—

“Not Afric owns a serpent I abhor
More than thy fame and envy.”

This can hardly be right, inasmuch as, taking “envy” even in the sense of *hate*, Aufidius could not mean that he abhorred the fame and the hate of Marcius: on the presumption that the printer made a slight error by mistaking the pronoun *I* for the contraction of the conjunction, the old corrector reads,—

“Not Afric owns a serpent I abhor
More than thy fame *I* envy.”

This correction does not seem as satisfactory as some others in this tragedy.

SCENE IX.

P. 168. Tyrwhitt’s emendation of *coverture* for “overture,” in the subsequent lines, is precisely that found in the margin of the folio, 1632; but “them” is also there altered to *it*, with obvious fitness:—

“When steel grows soft as the parasite’s silk
Let *it* be made a *coverture* for the wars.”

If *coverture* were not introduced into the text, it was from the hope that sufficient meaning might be made out of the old printed language of the folios; but the authority of a manuscript-correction here comes in aid of a speculative emendation, and it appears to us that we need not hesitate upon the point hereafter.

ACT II. SCENE I.

P. 173. Few scenes are worse printed in the early copies than this between Menenius and the two Tribunes: it is full of literal errors, and of some which are important to the author's sense, and are set right in manuscript in the second folio. Thus Menenius says of himself,—

"I am known to be a humorous patrician, and one that loves a cup of hot wine, with not a drop of allaying Tyber in't: said to be something imperfect in favouring the first complaint."

What is "the first complaint" in connexion with Menenius's love for "a cup of hot wine?" It is merely an error from mishearing on the part of the copyist; for, undoubtedly, we ought to alter "first" to *thirst*,—"the *thirst* complaint:"—

"One that loves a cup of hot wine, *without* a drop of allaying Tyber in't: said to be something imperfect in favouring the *thirst* complaint."

The humour is entirely lost in the old misprinted text, "first complaint;" and although no objection need be raised to "with not," instead of *without*, nothing could be easier than the misprint of one word for the other: seeing that "thirst complaint" must be right, we can readily believe in the less-important change. Lower down in the same speech, a negative and a pronoun are omitted, and "bisson" is misprinted *beesome*; while, still lower, we have "rejourne" for *adjourn*, though "rejourne" may answer the purpose. Near the top of the next page, "controversy bleeding" is put for "controversy *pleading*," or controversy that was in a course of discussion before the Tribunes.

P. 175. The word in the old editions, "emperickcutique," has, naturally enough, occasioned a pause among the annotators, who at last concurred with Ritson in thinking it "an adjective evidently formed from empirick." Such is not strictly the case: the sentence in which it occurs is part of a speech by Menenius, who is so rejoiced at having a letter from the hero, that he declares that it will lengthen his life seven years—"the most sovereign prescription in Galen is but *emperickcutique*, and to this preservative of no better report than a horse-drench." "Emperickcutique" was not, if we are to believe the old corrector, formed from "empirick" alone, but was a blunder

of the printer for two words, which he absurdly combined in one, namely, "empirick" and "physique," as physick was then often spelt: we ought, therefore, to read, "the most sovereign prescription in Galen is but empiric physick, and to this preservative of no better report than a horse-drench." "Empiric *physic*" is, of course, only quack-medicine.

P. 178. The first part of the subsequent quotation hardly requires a note; while the awkward expression in the last part of it has attracted no observation:—

"Your prattling nurse
Into a rapture lets her baby cry,
While she chats him."

Brutus is here referring to the triumphant return of Coriolanus (now so called) to Rome; and "chats him" is certainly intelligible in the sense of talks about him, though "chats of him" would be more proper: but a note in the folio, 1632, induces us to believe that Shakespeare did not use the term "chats" at all, and that the word has been misprinted, the compositor taking double *es* for *a*, and *t* (the commonest blunder) for *r*:—

"Your prattling nurse
Into a rapture lets her baby cry,
While she *cheers* him."

This change is quite consistent with the context.

P. 180. In the following, Theobald read "teach," *reach*, on the supposition that, here also, *t* had been inserted by the compositor, instead of *r*:—

"This, as you say, suggested
At some time when his soaring insolence
Shall teach the people," &c.

The right word was neither "teach" nor *reach*, but a word much better adapted to the situation than either:—

"This, as you say, suggested
At some time when his soaring insolence
Shall *touch* the people," &c.

i. e. shall gall or irritate them. This use of *touch* is common in Shakespeare and other writers.

SCENE II.

P. 183. When the Senators and Tribunes have assembled "to thank and to remember" the services of Coriolanus, Sicinius remarks,—

"We are convented
Upon a pleasing treaty."

The corrector of the folio, 1632, directs us to substitute *treatise* for "treaty," a change somewhat supported by "theme," which immediately follows; but he recommends a more necessary emendation in the speech of Brutus, just afterwards, where the Tribune adverts to the fitness of honouring and advancing the hero for his services: he says,—

"Which the rather
We shall be blest to do, if he remember
A kinder value of the people."

The scribe clearly misheard the word, and wrote "blest" for *prest*, i. e. ready—of perpetual occurrence in all writers of the time:—

"Which the rather
We shall be *prest* to do," &c.

Even the grudging Tribunes might declare themselves *ready* "to honour and advance the theme of their assembly," but there seems no sufficient reason why they should state that they should be "blest" in doing so.

P. 185. This scene is ill-printed in the folio, 1623, but much worse in the folio, 1632, where errors of all kinds are so numerous that the margin is filled with corrections in manuscript. It may be sufficient to mention that in the speech of Cominius, recounting the deeds of Coriolanus, the old corrector alters "trim'd with dying cries," of the folio, 1632 (it is "tim'd with dying cries" in the folio, 1623), to "tun'd with dying cries," which may be right; and "shunless defamy" to "shunless *destiny*," which was very likely derived from the earlier impression. It is needless to dwell upon other minor mistakes in this part of the play.

SCENE III.

P. 190. Many notes have been written upon the question of Coriolanus, thus represented in the folio, 1623:—

"Why in this woolvish tongue should I stand here?"

In the folio, 1632, "tongue" is altered to *gown*; but the poet's word was doubtless "*togue*," for *toga*, mistaken by the compositor, and printed "tongue." The difficulty has not arisen out of the substantive, but out of the epithet which precedes it, *woolvish*; and Johnson, Steevens, Ritson, Malone, &c., have all tried in vain to explain its meaning in the place where it occurs. It is nothing but a lapse by the printer, who, earlier in the play (p. 179), did not know what to make of "napless," and called it *Naples*,—"the Naples vesture of humility:" here, again, he did not understand what he was putting in type, and therefore committed a singular, and hitherto inexplicable blunder. A manuscript note in the folio, 1632, sets all right, and offers a most acceptable emendation:—

"Why in this *woolless* togue should I stand here,
To beg of Hob and Dick?" &c.

As the *toga* was "napless," so it was *woolless*, an alteration for the better, that carries conviction on the very face of it. Are we to impute it merely to the sagacity of the early possessor of the folio, 1632, when nobody since his time has had any notion of the sort? or are we to suppose that he had in this instance, and in some others, a guide by which his speculations were assisted? The insertion of the negative, "I will not flatter," &c., earlier on the page, is questionable, but of comparatively trifling import.

P. 195. Pope's line respecting Censorinus, as one of the ancestors of Coriolanus, was not wanted, inasmuch as this portion of the speech of Brutus was struck out by the old corrector, possibly, because he saw the defect, and was not in a condition to remedy it. Nevertheless, something was at one time written in the margin, but it is so erased as not now to be legible.

ACT III. SCENE I.

P. 201. Modern editors, since the time of Theobald, have properly corrected the first line of the speech of Coriolanus,—

"O, good, but most unwise patricians!"

which stands in the old copies, "O God! but most unwise," &c.; but there are very important blunders in subsequent lines, which they have allowed to pass without remark. We will first, as usual, insert the text as it stands universally printed, and follow it by the excellent emendations contained in the folio, 1632:—

"O, good, but most unwise patricians! why,
You grave but reckless senators, have you thus
Given Hydra here to choose an officer,
That with his peremptory 'shall,' being but
The horn and noise o' the monsters, wants not spirit
To say, he'll turn your current in a ditch,
And make your channel his? If he have power,
Then vail your ignorance: if none, awake
Your dangerous lenity."

In the above, besides the first,—*God* for "good,"—there are no fewer than five striking errors of the press, or perhaps of the scribe, for some of them are hardly to be imputed to the compositor. Trusting to the corrector of the folio, 1632, we ought hereafter to give the passage as follows:—

"O, good, but most unwise patricians! why,
You grave but reckless senators, have you thus
Given Hydra *leave* to choose an officer,
That with his peremptory 'shall' (being but
The horn and noise of the *monster*) wants not spirit
To say, he'll turn your current in a ditch,
And make your channel his? If he have power,
Then vail your *impotence*: if none, *revoke*
Your dangerous *bounty*."

The meaning of the last portion of the quotation is, that if the Tribune have power, let the *impotence* (not "ignorance," which is not the proper antithesis of power, though this change, if it stood alone, might be questionable) of the senate submit to it; but if he have none, let the senate *revoke* the *bounty* by which such a perilous privilege had been conceded to the populace. The "lenity" of the patricians was not to be "awakened:" Coriolanus calls upon them to *revoke* the *bounty*, which had caused them to relinquish a power properly belonging only to themselves. What the hero says afterwards is in entire consistency with this view of the passage:—

"At once pluck out
The multitudinous tongue: let them not lick
The sweet which is their poison."

The corrector of the folio, 1632, therefore, informs us that the whole passage ought, hereafter, to be printed as above; and the faults of the received text are glaring enough, without supposing, with Johnson, that, farther on in the same speech, we ought to read "most palates" *must palate*, which the corrector does not require, and which, we may infer, he would have required, had it been necessary.

P. 202. The grossness of the blunders just pointed out, will, in some degree, prepare us for others in the next speech by the same character, where he inveighs against those who had yielded to clamour in distributing corn gratis to the populace. The language of Shakespeare has been hitherto stated to be this:—

"Th' accusation

Which they have often made against the senate,
All cause unborn, could never be the native
Of our so frank donation. Well, what then?
How shall this bosom multiplied digest
The senate's courtesy?"

Corrections in the folio, 1632, call upon us to read thus:—

"Th' accusation

Which they have often made against the senate,
All cause unborn, could never be the *motive*
Of our so frank donation. Well, what then?
How shall this *bisson multitude* digest
The senate's courtesy?"

Mason proposed *motive* for "native;" but "bosom multiplied," a misprint most evident now it is pointed out, has always been retained in the text. It can never be reprinted; and is it too much to infer that the old corrector had somewhere seen or heard the above passage, and others, represented with undoubted improvement? On p. 173, we have had "bisson" printed *besome*, and here it is printed *bosome*: it is very clear that the compositor did not understand the meaning of the word, which, perhaps, was then becoming somewhat obsolete; but this consideration can afford him no excuse for converting "multitude" into *multiplied*. An earlier emendation in the speech, "*their* recompence," for "our recompence," merits notice and adoption.

P. 206. Tyrwhitt's distribution of the dialogue assigning the three lines beginning, "I would they were barbarians,"

&c., to Coriolanus, and making the speech of Menenius begin at "Be gone," is completely borne out by corrections in the margin of the folio, 1632.

P. 208. It ought to be remarked that in the subsequent extract,—

"That our renowned Rome, whose gratitude
Towards her deserved children is enroll'd," &c.

the passive participle is changed to the active,—"*Towards her deserving children.*" If not so written, it may have been so recited at the time the corrections were made in the folio, 1632.

SCENE II.

P. 211. A rather noticeable change is made by the old annotator in the entrance of Volumnia: in print, she is always made to come in just before the Patrician's speech, "You do the nobler," standing by and saying nothing, while Coriolanus speaks of her in the third person. A manuscript-emanation fixes her arrival on the scene, more naturally perhaps, at the words of Coriolanus addressed expressly to her, "I talk of you," &c. We may suppose that this alteration represents the practice of our old stage in this respect. Her first speech begins, not "O, sir, sir, sir," but "O, *son, son, son,*" which seems more proper.

P. 212. On the same evidence, we here recover a line, which is certainly wanting in the old copies, since they leave the sense incomplete without it. It is in Volumnia's entreaty to her son,—

"Pray be counsell'd.
I have a heart as little apt as yours,
But yet a brain, that leads my use of anger
To better vantage."

To what was Volumnia's heart "as little apt" as that of Coriolanus? The insertion of a missing line (the absence of which has not hitherto been suspected) enables us to give the answer:—

"I have a heart as little apt as yours
To brook control without the use of anger,
But yet a brain, that leads my use of anger
To better vantage."

The line in *Italics* is written in a blank space, and a mark made to where it ought to come in. The compositor was, doubtless, misled by the recurrence of the same words at the ends of the two lines, and carelessly omitted the first. From whence, if not from some independent authority, whether heard or read, was this addition to the text derived?

Nevertheless, a previous line in the folio, 1632, unquestionably misprinted, *things* being used for "thwartings" (a word excellently guessed by Theobald), is left imperfect in its meaning, as if it had escaped attention, an unusual circumstance with the manuscript-corrector.

SCENE III.

P. 217. The following must be allowed to be a valuable emendation of a passage, which is thus given in every edition, ancient or recent:—

"He hath been us'd
Ever to conquer, and to have his worth
Of contradiction."

Malone gravely says, that "to have his worth of contradiction," means to have his *pennyworth* of it; but the whole figure here is taken from horsemanship, as the words "chaf'd" and "rein'd" bear witness. When a restive animal obtains his own way, he is said to have his *mouth* given to him: to give a horse his mouth, is to free him from restraint; therefore Brutus, speaking of Coriolanus, and of his irritable spirit, remarks,—

"He hath been us'd
Ever to conquer, and to have his *mouth*
Of contradiction: being once chaf'd, he cannot
Be rein'd again to temperance."

The old printer again confounded *m* and *w*, and read *mouth* "worth." The necessary letters are written in the margin of the folio, 1632, and struck through in the text.

P. 219. There is certainly no play in the whole volume so badly printed as that before us; and passing over several strange blunders, such as *through* for "throng," *actions* for "accents" (both corrected by Theobald), we arrive at one which may not be quite as glaring, but still must be pronounced an error of the press: it is where Coriolanus de-

clares his contempt of death, rather than consent to purchase life by submission to the people :—

“I would not buy
Their mercy at the price of one fair word,
Nor check my courage for what they can give,
To have't with saying, good morrow.”

It is most inconsistent with the noble character of the hero to represent him in this way vaunting his own “courage:” the old corrector writes *carriage* for “courage,” an easy mistake, the setting right of which is surely an improvement :—

“Nor check my *carriage* for what they can give,” &c.

Carriage is, of course, deportment ; and the very same misprint has been pointed out, and remedied in the same way, in Henry VI., Part III., p. 292 of this volume.

ACT IV. SCENE I.

P. 222. The commentators have clearly not understood part of Coriolanus' address to his mother :—

“Nay, mother,
Where is your ancient courage? you were us'd
To say, extremity was the trier of spirits;
That common chances common men could bear;
That, when the sea was calm, all boats alike
Show'd mastership in floating; fortune's blows,
When most struck home, being gentle wounded, craves
A noble cunning.”

Some editors have inserted *warded* for “wounded:” Johnson, on the other hand, insisted upon the text of the folios ; but a slight change, which presupposes that the printer again mistook *m* and *w*, is vastly for the better. Coriolanus is distinguishing between the modes in which common men, and those of nobler faculties bear misfortunes ; and, when his language is truly given, observes,—

“Fortune's blows
When most struck home, being gentle-*minded* craves
A noble cunning.”

That is, it requires a noble cunning for a man to be gentle-minded, when fortune's blows are most struck home.

In the next scene (p. 225), Volumnia, in the old copies, is made to call the Roman rabble "cats," but the old corrector tells us that her word was *curs*, consistently with the term Coriolanus had previously applied to them. *Curs* might easily be misprinted or mis-written "cats."

SCENE III.

P. 226. The suggestion of Steevens that, in the speech of the Volscæ, "appeared" should be *approved*, is supported by the testimony of the old corrector, who also warrants the change, by the same commentator, on p. 229, of "my birth-place have I" to "my birth-place *hate* I." In a previous line of the same speech,—

"Whose hours, whose bed, whose meal, and exercise,"

the old corrector has, "Whose *house*, whose bed," &c., with some apparent fitness. The literal errors are here abundant in both folios, but they are considerably multiplied in that of 1632.

SCENE V.

P. 236. Perhaps the following may be held to belong to that class: it is where the third Servant is speaking of the friends of Coriolanus, who do not dare to show themselves so "whilst he's in directitude." The first Servant naturally asks, what is the meaning of "directitude?" and receives no answer, excepting by implication, derived from the supposition that Coriolanus will soon be again in prosperity, and surrounded by his supporters. "Directitude" is clearly a misprint for *dejectitude*,—a rather fine word, used by the third Servant to denote the disastrous condition of the affairs of Coriolanus, which might be just as unintelligible to the first Servant as "directitude." The blunder must have been produced by the scribe having written *deiectitude*, with an *i* instead of a *j*. It has remained, however, "directitude," from the earliest times to the present.

P. 237. The first Servant, stating his preference of war to peace, says that war is "sprightly, waking (*walking* in the folios), audible, and full of vent." Johnson tells us that "full of vent" means "full of rumour, full of materials for

discourse." "Full of *vaunt*," says the old corrector, with much greater plausibility, full of deeds deserving to be vaunted.

SCENE VI.

P. 237. Theobald's emendation in the second line of the first speech of Sicinius appears to be wrong: the old corrector gives the line thus:—

"His remedies are *tamed* by th' present peace ;"

but "tame i' the present peace" we still think reads better, and the change is hardly advisable.

P. 240. On p. 201 we have seen *god* misprinted for "good ;" and, in what follows, a marginal correction in the folio, 1632, shows that "good" has been misprinted for *god*. Brutus could hardly intend to call Marcius "good," when adverting to his reported return ; but he applies the word "god" to him in derision, as if Coriolanus were in a manner worshipped by a certain class of his admirers : Brutus asserts that the rumour of his return has been

"Rais'd only, that the weaker sort may wish
God Marcius home again."

Such is the emendation, which adds vastly to the force of the passage, and is most accordant with the character of the speaker ; "good Marcius" is comparatively flat and unmeaning. Cominius, soon afterwards, talking of Coriolanus, says, "He is their *god*," &c.

P. 242. After converting "regions" into *legions*, the emendator shows us that the point of another passage has been sacrificed to an error, where Menenius says to the Tribunes,—

"You have made fair hands,
You and your crafts ; you have crafted fair."

We ought unquestionably to read *handycrafts* for "crafts," and to print the lines as follows, both on account of the sense and the metre :—

"You have made fair hands ;
You and your *handycrafts* have crafted fair."

This change completes the defective line, and shows that Menenius uses the introductory expression, "You have made

fair hands," in order that he may follow it up by the contemptuous mention of *handycrafts*.

SCENE VII.

P. 245. The conclusion of the speech of Aufidius, where he is adverting to the manner in which high merits may be obscured, and even extinguished by the character and conduct of the possessor, has excited much comment. We print it first as the passage appears in the folio, 1623 :—

" So our virtue
Lie in th' interpretation of the time,
And power, unto itself most commendable,
Hath not a tomb so evident as a chair
T' extol what it hath done.
One fire drives out one fire ; one nail, one nail ;
Rights by rights fouler, strengths by strengths do fail."

The only difference between the folio, 1623, and that of 1632, is, that the latter corrects a grammatical blunder by printing "virtue" in the plural ; but, besides this trifle, there appear to be several other mistakes of more consequence, and we subjoin the text as amended in manuscript :—

" So our virtues
Live in the interpretation of the time,
And power, *in* itself most commendable,
Hath not a tomb so evident as a *cheer*
T' extol what it hath done.
One fire drives out one fire, one nail, one nail ;
Rights by rights *suffer*, strengths by strengths do fail."

Most editors have seen that "Rights by rights fouler" must be wrong, and have proposed various changes, though none so acceptable as that above given. However, the main difficulty has arisen out of the word "chair," which the old corrector informs us should be *cheer*, in reference to the popular applause which follows great actions ; and, by extolling what has been done, confounds the doer. The change of "lie" to *live*, in a preceding line, is countenanced by the word "tomb," afterwards used ; and the whole passage means, that virtues depend upon the construction put upon them by contemporaries, and that power, though praiseworthy, may be buried by the very applause that is heaped upon it, &c. The last couplet requires no elucidation, when *suffer* is substituted for "fouler," an error that may, in part, have been occasioned by

the letter *f* having been employed instead of the long *s*. It is difficult to say how far some independent authority may, or may not, have been used in this emendation.

ACT V. SCENE I.

This Act begins as follows in old and modern editions :—

“ No, I'll not go : you hear what he hath said
Which was sometime his general.”

This must be wrong, and we are instructed to read,—

“ *To one* sometime his general,”

which is precisely the alteration required.

SCENE II.

P. 250. In order to induce the guard to admit him to an interview with Coriolanus, Menenius says, as the lines have always been given,—

“ For I have ever verified my friends
(Of whom he's chief) with all the size that verity
Would without lapsing suffer.”

This surely is little better than nonsense, the compositor having printed “verified” in the first line from his eye having caught “verity” in the second: we are, therefore, told to read thus :—

“ For I have ever *magnified* my friends,” &c. ;

and Menenius goes on to say, that he had *magnified* them to the utmost “size” that truth would allow. Lower down, in the 1 Guard's speech, we have “*queasy* groans of old women” for “easy groans,” &c. ; and “decayed *dotard*” for “decayed dotant.”

SCENE III.

P. 254. Another instance in which the annotator of the folio, 1632, preferred the active to the passive participle occurs here, and where the one seems, to our ears, to answer the purpose quite as well as the other: it is in Volumnia's speech to her son,—

"I kneel before thee, and unproperly
Show duty, as mistaken all this while
Between the child and parent ;"

mistaking is written in the margin for "mistaken," the word in all impressions, and requiring no alteration. The emendator seems to have been rather too fond of the active participle.

P. 256. Shakespeare has always been hitherto represented as guilty here of a grammatical blunder, little less than ridiculous :—

"Making the mother, wife, and child to see
The son, the husband, and the father tearing
His country's bowels out. And to poor we,
Thine enmity's most capital."

Here the punctuation of the old copies leads to the detection of two typographical errors, "to" for *so*, and "enmities" for *enemies* :—

"And the father tearing
His country's bowels out ; and *so* poor we
Thine *enemies* most capital,"

i. e. and *so* poor we *are* thy most capital enemies. These small and natural changes at once remove the solecism. In Volumnia's preceding speech the old corrector reads, "that if *we* fail in our request ;" and the change seems natural, though certainly not inevitable.

P. 258. The additions to the stage-directions in this play are not many, nor of much consequence ; but we here encounter one that requires notice, because it serves to show the manner of the old actor of the part of Coriolanus at this point of the noblest scene, perhaps, in the whole range of dramatic literature. After Volumnia's grand and touching appeal, beginning, "Nay, go not from us thus," we are informed, in the ancient editions, that Coriolanus *holds her by the hand silent* ; and the following descriptive addition is made in manuscript, *long, and self-struggling*. After this protracted strife, which shook the whole fabric of the hero, he yields, with the exclamation,—

"O mother, mother !
What have you done ?" &c.

P. 259. We do not insist upon the change, but we are told, in the speech of Aufidius *aside*, to substitute "a *firmer* for-

tune" for "a former fortune." We think the emendation extremely admissible.

SCENE V.

P. 263. An alteration occurs where Aufidius is descanting on the manner in which he had "served the designments" of Coriolanus to his own injury: the passage in all editions has stood as follows:—

"Serv'd his designments
In mine own person; help to reap the fame
Which he did end all his."

Rowe printed *make* for "end," and he was followed by several editors, who did not see how sense could be extracted from "end." Shakespeare, if we rely upon the old corrector, is here only using a metaphor which he has often employed before, and for "end" we ought to read *ear*, which means, in its derivation as well as in its use, to plough: therefore, when Aufidius says that he had

"help to reap the fame
Which he did *ear* all his;"

he may mean that Coriolanus had ploughed the ground, intending to reap the whole of a crop of fame, which Aufidius had assisted him to harvest. The use of the word "reap" seems to prove what was in the mind of the poet; but we may doubt whether the real word was not *in* for "end"—"which he did *in* all his." To *in* a harvest was technical, and is so even now.

P. 266. It is a mistake, in note 7 on this page, to state that Malone (Shakespeare, by Boswell, xiv. p. 225) reads *voices*: he prints it *Volces*, which is strictly right, although all the old copies have *Volsians*. The folio, 1632, like that of 1623, has, "flattered your *Volsians* in Coriolus;" but the corrector of the former has altered "flatter'd" to *flutter'd*, by striking out the *a*, and placing *u* in the margin. *Flutter'd* is the word in the folio, 1664, and so it has continued ever since: "*Volsians*" is altered to *Volces* in no old copy.

Lower down, where *All People* is the prefix to various exclamations by different citizens against Coriolanus, the figures 1, 2, 3, 4, are placed in manuscript in the margin to show that the speeches, "He killed my son—my daughter—he killed my cousin Marcus—he killed my father," were ut-

tered by different people, whose families Coriolanus was charged with having thinned.

P. 267. In the old impressions, when the Conspirators assail Coriolanus and kill him, the stage-direction is, *Draw both the Conspirators, and kill Martius*; but we have already seen (p. 262) Aufidius instructing at least *three* Conspirators. Perhaps, in the economy of our old stage, only two were so employed at the time the hero was actually struck, and that the actor, who had earlier played a third Conspirator had other duties to perform in the busy last scene of the drama. We have before said that the stage-directions are little added to or altered in this play; but, at the very close, some words are subjoined which require notice: the old printed stage-direction is, *Exeunt bearing the body of Martius. A dead march sounded*; to which the following words are appended in manuscript—*whiles they leave the stage, marching round*: the dead march was, therefore, continued to be played, until the whole procession had passed round the stage, in order, doubtless, to render the ceremonial more distinct and impressive. This, we believe, is a traditional practice, which has since been continued.

TITUS ANDRONICUS.

ACT I. SCENE I.

P. 275. There can be little difficulty in admitting the subsequent emendation of an evident misprint near the opening of this play, where Bassianus says,—

“Keep then this passage to the Capitol,
And suffer not dishonour to approach
Th’ imperial seat, to virtue consecrate,
To justice, continence, and nobility.”

There is no reason why the Capitol should be said to be consecrate to “continence,” especially when, in the preceding line, it is stated to be consecrate to “virtue:” the corrector of the folio, 1632, therefore, alters the last line thus:—

“To justice, *conscience*, and nobility.”

Besides, “continence,” read as a tri-syllable, is too much for the verse.

A couplet, in the preceding speech, is altered to the following:—

“I *am* the first-born son *of him*, the last
That wore the imperial diadem of Rome.”

P. 277. For the imperfect line of Saturninus,—

“Open the gates, and let me in,”

we have in the writing of the old corrector,—

“Open the *brazen* gates, and let me in.”

The epithet was, doubtless, accidentally omitted.

SCENE II.

P. 279. Rhymes, whether lost by a change in the practice of the stage, by carelessness of recitation, copying, printing,

or otherwise, are restored in more places in this tragedy than it is, perhaps, necessary to point out: the earliest instance of the kind occurs at the end of one of the speeches of Titus, where he tells Tamora that her son must be slain as a sacrifice for his dead sons; the rhyme seems so inevitable, that we can hardly suppose it relinquished excepting by design:—

“To this your son is mark’d; and die he must
To appease their groaning shadows that are *dust*.”

The printed copies rather poorly read “gone” for *dust*.

P. 282. When the people wish to elect Titus for their Emperor, he declines on account of age and infirmity:—

“What! should I don this robe, and trouble you?
Be chosen with proclamations to-day,
To-morrow yield up rule, resign my life,
And set abroad new business for you all.”

“Proclamations” may be right, but *acclamations* is the word written in the margin instead of it; and for “set abroad,” the more natural reading is *set abroach*, which is also written in the folio, 1632. When, lower down, Marcus says,—

“Titus, thou shalt obtain and ask the empery,”

the words “and ask” are on every account too much, and are therefore struck out.

P. 288. We have here a proof that the old corrector may have resorted to the quarto copies of this play, where only, and not in the folios, in the following line,—

“That slew himself, and wise Laertes’ son,”

the epithet “wise” is found. It is possible, however, that the necessary word was obtained from recitation, or even from some independent authority, written or printed.

ACT II. SCENE I.

P. 292. Warburton was right, if we may trust the old corrector, in putting *will* for “wit” in the ensuing line,—

"Upon her wit doth earthly honour wait."

Earthly honour was at the command of Tamora, and we must read "upon her *will*," &c.

P. 297. When Aaron is prompting Chiron and Demetrius to ravish Lavinia, he tells them that they may safely do it in the forest :—

"The woods are ruthless, dreadful, deaf, and dull."

To say that the woods are "dreadful," seems the opposite of what is meant: they were pitiless, and discovery or opposition were not to be dreaded in them; we are, therefore, told to read,—

"The woods are ruthless, *dreadless*, deaf, and dull."

SCENE II.

P. 297. In the opening of this scene, we meet with one of those passages to which the rhymes have been elaborately restored, where, from the nature of the description, they seem natural, and to which we may feel confident they at one time belonged. The use of the phrase, "the hunt is up," in the outset, would almost appear to call for them, especially in a drama of the age to which "Titus Andronicus" must be assigned. It is needless to quote the lines as given in all editions, but we subjoin them with the manuscript-emendations, as they occur in the folio, 1632 :—

"The hunt is up, the morn is bright and *gay*,
 The fields are fragrant and the woods are *wide*,
 Uncouple here, and let us make a bay,
 And wake the emperor and his lovely bride,
 And rouse the prince and *sing* a hunter's *round*,
 That all the court may echo with the *sound*.
 Sons, let it be your charge, and *so will I*,
 To attend the emperor's person carefully:
 I have been troubled in my sleep this night,
 But dawning day *brought* comfort and *delight*."

Nothing can well read more easily, naturally, or harmoniously. The first six lines form a stanza, and such were not uncommonly introduced by Shakespeare in his earlier plays, instances being found in "Love's Labour's Lost," &c. To say that "the morn is bright and grey," as in the old copies, reads a little contradictorily, and the word *gay* is, we see, substi-

tuted as that of the poet. How far any of these changes were supported by authority, must remain a question; at least we are not in a condition to answer it.

An addition to the old stage-direction, *wind horns*, informs us that *The hunt is up* was here *sung* by the performers.

SCENE III.

P. 299. In Tamora's speech to Aaron we meet with the advantageous change of an important word: for

"The snake lies rolled in the cheerful sun,"

we are instructed to read

"The snake lies *coiled* in the cheerful sun."

P. 300. A mere misprint, pointed out by the old corrector, has been the occasion of notes by Heath, Steevens, Malone, and Boswell, upon the lines,—

"Thy temples should be planted presently,
With horns, as were Actæon's; and the hounds
Should drive upon thy new transformed limbs."

Heath proposed *thrive* for "drive," and Steevens was for preserving the old word, which, nevertheless, all admitted could scarcely be right. Now, as everybody knows that Actæon was devoured by his own dogs, it is singular that the blunder was never yet guessed at by any commentator: it is,—

"Should *drive* upon thy new transformed limbs."

In the first line of p. 302 "body" is misprinted for *barely*, in reference to the dreadful cries of toads, urchins, &c., which were to drive people mad or to kill them.

P. 303. Lavinia tells Chiron and Tamora,—

"The lion, mov'd with pity, did endure
To have his princely paws par'd all away."

It was not his "paws," but his *claws*, that he endured to be pared away:—

"To have his princely *claws* par'd all away."

It is not likely that pity would have allowed the beast to remain quiet, while his "paws" were "pared all away."

SCENE V.

P. 309. Several verbal changes, all for the better, are made in this part of the play: thus, for "Who 'twas that cut thy tongue," we ought to read, "Who 'twas cut *out* thy tongue." Again, for "rosed lips" we are told to substitute "*rosate* lips," and for "lest thou should'st detect them," "lest thou should'st detect *him*."

P. 310. There can hardly be a doubt, unless we suppose Shakespeare to have left the line purposely incomplete, that the ensuing addition to an imperfect hemistich was justified by some authority with which the corrector of the folio, 1632, was acquainted, though now lost. Marcus is referring to the music Lavinia sung to the lute before her tongue was cut out:—

"Or had he heard the heavenly harmony,
Which that sweet tongue hath made *in minstreley*,
He would have dropp'd his knife," &c.

ACT III. SCENE I.

P. 311. In the address of Titus to the Tribunes the following lines occur, just where, in the bitterness of grief, he throws himself on the ground:—

"For these, these, Tribunes, in the dust I write
My heart's deep languor, and my soul's sad tears;"

which is a miserable corruption of a much finer passage:—

"For these, these, Tribunes, in the dust I write
My heart's deep *anguish* in my soul's sad tears."

Four lines lower, Sir T. Hanmer's recommendation to read "ruins" *urns* is sustained.

Several changes are here introduced, apparently for the sake of the rhyme only, which may, or may not, represent the most ancient state of the drama. On p. 314, among others, we find these lines:—

"Where, like a sweet melodious bird, it sung
Sweet varied notes, enchanting every ear."

The old corrector gives the last line thus :—

“*Rich varied notes, enchanting old and young.*”

Is this to be looked upon as a mere display of taste ?

P. 321. When Titus Andronicus sends his son to Lucius to raise an army among the Goths, he ends his speech with a couplet rhyming with the same word :—

“And, if you love me, as I think you do,
Let's kiss and part, for we have much to do.”

This was probably a corruption, for the old corrector shows how easy it was to avoid the awkwardness :—

“And, if you love me, as I think 'tis true,
Let's kiss and part, for we have much to do.”

It does not require any very strong faith to believe that this must have been the original text.

SCENE II.

P. 323. That part of the scene which relates to the killing of the fly is erased ; and the blunder at the end, where seven lines are given to Marcus, is set right by assigning the five last to Andronicus. Copies of the folio, 1623, differ in this respect ; in the folio, 1632, the prefix *And*, for Andronicus, is printed as if it were the conjunction.

ACT IV. SCENE I.

P. 326. The line,—

“Soft ! so busily she turns the leaves,”

is evidently defective, and Malone's change to

“Soft ! *see*, how busily she turns the leaves,”

is precisely that in the corrected folio, 1632.

P. 328. For the tame exclamation of Marcus,—

“Revenge the heavens for old Andronicus,”

the emendation is small but spirited :—

“Revenge, ye heavens, for old Andronicus.”

SCENE II.

P. 331. When the Nurse brings to Aaron the black child of the empress, she says,—

“Here is the babe, as loathsome as a toad
Among the fairest breeders of our clime.”

The child was not so properly a “breeder,” as a *burden*, and so it stands amended in the folio, 1632 :—

“Among the fairest *burdens* of our clime.”

Nevertheless, on some grounds, “breeder” is defensible.

P. 332. Aaron’s speech to Chiron, Demetrius, and the Nurse, ends as follows :—

“Tell the empress from me, I am of age
To keep mine own; excuse it how she can.”

This is one of the many places where the writer of the manuscript notes leads us to suppose that the original language of the poet was a rhyming couplet :—

“Tell the empress from me, I am *a man*
To keep mine own; excuse it how she can.”

P. 334. For the line, as we find it in all the old copies,—

“Not far, one *Muliteus* my countryman,”

the correction is,—

“Not far *hence* *Muli lives*, my countryman.”

Steevens conjectured that “*Muli lives*” had been corrupted to *Muliteus*, and he was right; but *hence* appears also to have been misprinted *one*: the latter change is, however, by no means required.

Lower down, for the rather awkward expression,—

“This done, see that you take no longer days,”

the old corrector tells us to substitute,—

“This done, see that you *make* no long *delays*.”

This, too, cannot be said to be a necessary change. Near the end of Aaron’s next speech, the repetition of “feed” in two consecutive lines is avoided by putting *thrive* in the place of the first of them.

SCENE III.

P. 336. This is not made a new scene by the corrector; and very possibly it was not so, when the play was acted of old, in order to avoid too frequent changes of the kind. It is also much shortened by the erasure of the two long passages, in which Andronicus shows his distraction, and Publius humours it. Scene III., as marked in manuscript, is Scene IV., according to the modern divisions.

SCENE IV.

P. 339. Rowe amended the following line by the clumsy insertion of "as do" in the middle of it:—

"My lords, you know, as do the mighty gods;"

but the emendation in the folio, 1632, shows that words had not dropped out in the middle of the line, which was not so likely, but at the end of it, and they were, of course, not what Rowe conjectured:—

"My lords, you know, the mighty gods *no less*."

Six lines afterwards, "wreaks" is plausibly altered to *freaks*, in connexion with "fits" and "frenzy."

P. 341. The Clown, presenting the letter, does it in ridiculous verse, as we find it represented by alterations in the folio, 1632,—

"God and saint Stephen
Give you good *even*.
I have brought you a letter
And a couple of pigeons, *for want of better*."

The text has been, "good den" for "good *even*," but why was St. Stephen introduced but for the sake of rhyming? The fourth line (it is arranged as prose in all editions) has hitherto consisted only of the words, "And a couple of pigeons here." The same character rhymes again afterwards; and they are not confined to him, for Tamora begins one of her speeches to Saturninus in this way:—

"King, be thy thoughts imperious as thy name:
Is the sun dinam'd, that gnats do fly *in's flame*?"

"That gnats do fly in it," is the ordinary text.

The last line of this act presents us with two variations,—

“There go *incessantly*, and plead *'fore* him,”

i. e. plead without ceasing before Andronicus for the recall of his son Lucius.

ACT V. SCENE I.

P. 345. There can be no doubt, on the evidence of the old corrector of the folio, 1632, that the words, “Get me a ladder,” belong to Lucius, and not to Aaron, whose speech begins with, “Lucius, save the child.” A manuscript stage-direction proves that *a ladder was brought*, and that the Moor made all his subsequent speeches *standing upon it*. Before he ascends it, he tells the Goths that he will disclose

“Complots of mischief, treason, villainies,
Ruthful to hear, yet piteously perform'd:”

“Piteously perform'd” must be the reverse of what he means, and there can be no hesitation in printing the last line in future, as we are instructed by an emendation,—

“Ruthful to hear, *despiteously* perform'd.”

SCENE II.

P. 349. The old introduction to this scene is, *Enter Tamora and her two Sons disguised*; and in manuscript we are informed that the characters they assumed were those of *Revenge, Rape, and Murder*. Andronicus, when they call him, *opens his study door above*, i. e. in the balcony over the back of the stage, from whence he *comes down*, and joins them *below*, to converse about vengeance for the sufferings of himself and the rest of the Andronici. Such appears to have been the mode in which the scene was managed in the time of the corrector, and, perhaps, from the first production of the tragedy.

The epithet *old* is omitted where Tamora addresses Titus, and the absence of it ruins the line,—

“*Old* Titus, I am come to talk with thee.”

P. 355. When Andronicus *cuts the throats* of Demetrius and

Chiron, *Lavinia catcheth the blood* in a basin she had procured: there seems little occasion for this addition to the usual stage-direction, as we are previously told the part she is to play in the transaction; but the writer of the manuscript notes was anxious to be most explicit. The rhymes restored are frequent in this part of the tragedy, but the other emendations are neither numerous nor important.

SCENE III.

P. 358. There is a remarkable discordance between the quartos and folios regarding the speech beginning,—

“Lest Rome herself be bane unto herself:”

the quartos strangely assign it to a *Roman Lord*; and the folios, most absurdly, to a *Goth*. It seems evident from what precedes, where Marcus says,—

“O! let me teach you how to knit again,” &c.

that the whole belongs to him; and the corrector of the folio, 1632, has, therefore, put his pen through the prefix *Goth*, and made the next twenty-three lines run on as the continuation of what Marcus delivers.

P. 362. Lucius, speaking of his father, says to his young son,—

“Shed yet some small drops from thy tender spring,
Because kind nature doth require it so:
Friends should associate friends in grief and woe.
Bid him farewell; commit him to the grave;
Do him that kindness, and take leave of him.”

“And take leave of him,” besides marring a rhyming couplet, sounds very tamely and weakly, and is, in another form, a mere repetition of “Bid him farewell,” of the preceding line. We may, therefore, on all accounts, be prepared to acquiesce in the subsequent manuscript-emendation:—

“Bid him farewell; commit him to the grave;
Do him that kindness—*all that he can have.*”

It will excite surprise how rhymes like these escaped; they must have been more impressed upon the memory of the actor; and, even if we suppose them to have been abandoned, on account of the advance made by blank-verse on

the stage, that advance had not long occurred when "Titus Andronicus" was first printed, supposing it to have appeared in 1593 or 1594, in pursuance of the entry in the Stationers' Registers. Moreover, in the instance before us, and in others, the original lines (supposing them to have been such) were much better adapted to the occasion, and to the person who pronounced them.

ROMEO AND JULIET.

ACT I. SCENE I.

P. 375. A manuscript-emendation in the folio, 1632, so far makes it certain that "civil," in the following portion of Sampson's speech, is a misprint:—"When I have fought with the men, I will be civil with the maids; I will cut off their heads." "Civil" is struck out, and *cruel* inserted instead of it. Malone and others have rightly preferred *cruel*.

P. 378. The corrected folio, 1632, gives one line differently from any other authority: it is a reading which may be right, but which ought not, perhaps, to have weight enough to induce us to alter the received and very intelligible text. It is met with in the Prince's reproof of Montague and Capulet, for allowing the quarrels of their followers to disturb the public peace: the universal reading has been,—

"Three civil brawls, bred of an airy word," &c.

For "ayery word" (so spelt in the folios) the substitution is "*angry* word."

P. 382. Romeo (after inserting Benvolio's name in his first line for the sake of the measure), describing love, remarks,—

"Love is a smoke, made with the fume of sighs;
Being purg'd, a fire sparkling in lovers' eyes."

Johnson, Steevens, Reed, and others, have contended that "purg'd" cannot have been the poet's language; and they suggest *wry'd*, in the sense of excited. This emendation might answer the purpose, if no better were offered, but in

the margin of the folio, 1632, we are told to substitute a word that exactly belongs to the place, and that might be easily misread "purg'd" by the printer:—

"Being *puff'd*, a fire sparkling in lovers' eyes."

Every body is aware how a fire sometimes sparkles in the eyes of those who blow it with their breath: the smoke is first "made" by the gentle "fume of sighs," and then caused to sparkle by being violently *puffed* by the lover's breath.

If this emendation be capable of dispute, that in a line at the top of the next page cannot be doubted, since it accords, almost exactly, with the old copies, and obviously gives the sense of the author. Romeo is speaking of Rosaline,—

"She hath Dian's wit,
And in strong proof of chastity well arm'd,
From love's weak childish bow she lives unharm'd."

Such has always been the reading since the time of Rowe; but the quarto, 1597, and the folios have,—

"From love's weak childish bow she lives *uncharm'd*."

"Unharm'd" may here again be said to answer the purpose, by giving a clear meaning; but the alteration required by the corrector of the folio, 1632, is only of a single letter, and a much more poetical turn is given to the thought:—

"She hath Dian's wit,
And in strong proof of chastity well arm'd,
From love's weak childish bow she lives *encharm'd*."

That is to say, she was magically *encharmed* from love's bow by chastity. Nobody will deny that "unharm'd" is comparatively flat, poor, and insignificant.

SCENE II.

P. 384. The line, which in the folios is printed,—

"And too soon marr'd are those so early made,"

had been given in the quartos,—

"And too soon marr'd are those so early *married*;"

and that should seem to be the true proverbial word, for the old corrector adopts it, and expunges "made."

SCENE IV.

P. 395. He makes three emendations in Mercutio's description of Queen Mab, all deserving notice, if not adoption: the first is the most singular, where, of the Fairy's wagoner, it is said, in the folio, 1623, that he is not half so big as a worm,—

“Prick'd from the lazy finger of a *man* ;”

and in the folio, 1632,—

“Prick'd from the lazy finger of a *woman* ;”

while in the quarto, 1597, only, it stands,—

“*Pick'd* from the lazy finger of a *maid*.”

The modern reading has been compounded of both :—

“Prick'd from the lazy finger of a *maid*.”

From whence the writer of the manuscript note in the folio, 1632, derived his information we know not, but he presents us with a fifth variety :—

“*Pick'd* from the lazy finger of a *milk-maid*.”

As might be expected, seven lines lower, he alters *countries knees*, of the same edition, to “courtiers' knees,” and *cursies* to “courtesies ;” but his emendation of the last line of the page,—

“Sometime she gallops o'er a courtier's nose,”

merits most attention. It has been properly objected that this is the second time the poet has introduced “courtiers” into the description. To avoid this, Pope read “*lawyer's* nose,” adopting in part the “*lawyer's lap*” of the quarto, 1597: but while shunning one defect, he introduced another; for though the double mention of “courtiers” is thus remedied, it occasions a double mention of “lawyers.” In what way, then, does the old corrector take upon himself to decide the question? He treats the second “courtiers” as a misprint for a word which, when carelessly written, is not very dissimilar :—

“Sometime she gallops o'er a *counsellor's* nose,
And then he dreams of smelling out a suit.”

That *counsellors*, and their interest in suits at court, should

thus be ridiculed, cannot be thought unnatural. The third emendation is in the line,—

“And bakes the elf-locks in foul sluttish hairs,”

which is changed, most questionably and unpoetically, to “And *makes* the elf-locks,” &c.

P. 397. The quarto, 1597, when the wind is spoken of, alone has,—

“Turning his face to the dew-dropping south:”

it is altered in all other old impressions to

“Turning his *side* to the dew-dropping south;”

and by the old corrector, more than plausibly, to

“Turning his *tide* to the dew-dropping south.”

The modern reading has been, “Turning his face,” &c.; but as the quarto, 1597, has a decided mistake in the preceding line, we may receive “Turning his *tide*” as Shakespeare’s language, though *tide* may more fitly and strictly belong to water than to wind. For “breast” the old corrector has *breath* in the following couplet:—

“Of a despised life, clos’d in my *breath*
By some vile forfeit of untimely death.”

P. 400. In Capulet’s reproof of Tybalt, “go to” is transferred from the end to the beginning of a line:—

“What, goodman boy! I say he shall;—go to;
Go to: am I the master here or you?”

In the old copies, and in modern impressions, both lines end with “go to:” the difference in any point of view is trifling.

ACT II. SCENE I.

P. 404. The Acts and Scenes (excepting the first) are not marked in any of the old impressions; and by a manuscript note in the folio, 1632, Act II. is made to begin before, and not after the Chorus. Such was, perhaps, the ancient custom.

The words in this page, "Nay, I'll conjure too," assigned in all the quartos and folios to Benvolio, clearly belong to Mercutio, and the prefix is, therefore, altered in manuscript in the edition of 1632. The blunder has never been repeated in modern times.

SCENE II.

P. 406. Romeo, speaking of the moon, and apostrophising Juliet, tells her,—

"Be not her maid, since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it."

Here we meet in the folio, 1632, with an emendation that calls for explanation:—

"Her vestal livery is but *white* and green,
And none but fools do wear it."

The compositor perhaps caught "sick" from a line above, where Romeo describes the moon as "sick and pale;" "*white* and green" must be the true reading, as seems proved by what follows, where it is said that it was worn by "none but fools." "White and green" had been the royal livery in the reign of Henry VIII., but Elizabeth changed it to scarlet and black; and although motley was the ordinary dress of fools and jesters, it is capable of proof that, earlier than the time of Shakespeare, the fools and jesters of the court (and perhaps some others) were still dressed in "white and green:" thus it became proverbially the livery of fools. Will Summer (who lived until 1560, and was buried at Shoreditch on the 15th June in that year) wore "white and green," and the circumstance is thus mentioned in "Certain Edicts of Parliament," at the end of the edition of Sir Thomas Overbury's "Wife," in 1614:—"Item, no fellow shall begin to argue with a woman, &c., unless he wear *white* for William, and *green* for Summer"—that is, unless he be a fool, like Will Summer. Again, in Fox's "Acts and Monuments," iii. 114, a story is told of a person, who, noticing the colours in which St. John had been painted by the Papists in St. Paul's, said, "I hope ye be but a *Summer's* bird, in that ye be dressed in *white* and *green*." It appears also that Skelton (Works by Dyce, I. xii. and 128), who boasts of "the habit the king gave" him, wore "white and green," because he

was the royal jester, though he also assumed the rank of laureat. In the time of Shakespeare it may have been discontinued as the dress even of court-fools, but it may have been traditionally so considered; and on this account it was stated by Romeo that "none but fools do wear it."

P. 407. For "lazy-pacing clouds," the old corrector (in conformity with the suggestion in note 8) converts *lazy-puffing* of the folios into *lazy-passing*; and gives the line,—

"Thou art thyself though not a Montague,"

in the following manner, though, perhaps, properly punctuated, the change is not necessary:—

"Thou art thyself, *although* a Montague."

He erases "belonging to a man," not being aware, possibly, of the omission of the preceding words, "Nor any other part," which are found in the quarto, 1597. This circumstance looks as if he had not referred to that edition.

P. 410. On the other hand, we here find him inserting one word from all the quartos, and substituting another, met with only in the quarto, 1597: the folios have,—

"Lady, by yonder moon I vow;"

obviously incomplete from the omission of "blessed" before "moon," which is in every quarto; but the quarto, 1597, alone gives the whole line as follows:—

"Lady, by yonder blessed moon I *swear*;"

"Swear" is in no other impression, yet the old corrector not merely inserts "blessed," but erases "vow," and puts *swear* in the place of it: *swear* is clearly right, and Juliet repeats it in her reply. In these cases it appears likely, that the writer of the manuscript-emendations was guided by the manner in which he heard the text repeated on the stage.

P. 414. The last lines of Romeo's last speech in this scene as given in the folio, 1632, are erased. Four of them, in fact, belong to Friar Laurence, in the opening of Scene III., but as the sense is complete without them, they might not be recited, and the old corrector, therefore, takes no farther notice of them: he makes the speech of the Friar begin with,—

"Now, ere the sun advance his burning eye."

SCENE III.

P. 415. The alteration of little more than a single letter makes an important difference in the following:—

“ But where unbruised youth, with unstuff’d brain,
Doth couch his limbs, there golden sleep doth reign.”

Friar Laurence is drawing a contrast between the wakefulness of careful age, and the calm sleep of untroubled youth: the epithet “unbruised” has, therefore, little propriety, and we are instructed to amend the line thus:—

“ But where *unbusied* youth, with unstuff’d brain,” &c.

This comes, we apprehend, within the class of extremely plausible emendations.

SCENE IV.

P. 424. The Nurse says to Romeo, regarding Juliet, as the text has always stood:—“ And, therefore, if you should deal double with her, truly, it were an ill thing to be offered to any gentlewoman, and very weak dealing.” We can easily believe that “weak” is here not the proper epithet, and a manuscript marginal note warrants us in altering it to “and very *wicked* dealing.” The copyist, probably, misheard.

SCENE V.

P. 426. When a correction in the folio, 1632, instructs us to read

“ Driving *black* shadows over lowering hills,”

instead of “driving back shadows,” we may doubt whether the old reading might not be preserved, in spite of the apparent improvement. At the end of the same speech a passage is thus printed:—

“ And his to me; but old folks
Many feign as they were dead,
Unwieldy, slow, heavy and pale as lead.”

There must be something wrong here: why should “old folks feign as dead?” Feign is spelt “faine,” and it turns out to be a misprint for *seem* (the long *s* being in fault), and the three lines are thus reduced to two in manuscript:—

“ And his to me; but old folks *seem* as dead;
Unwieldy, slow, heavy and *dull* as lead.”

There appears very little fitness in saying that old folks are "pale as lead;" for though the epithet in itself is intelligible enough, to state that old folks are "dull as lead" is far more applicable to Juliet's complaint.

P. 428. The Nurse brings tidings that Romeo is waiting for Juliet, in order to be married at the cell of Friar Laurence, and says,—

"Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.
Hie you to church," &c.

It was not "at any news" that Juliet's cheeks would be in scarlet, but at the particular and joyful tidings brought by the Nurse, who, according to an emendation in the folio, 1632, tells her,—

"Now comes the wanton blood up in your cheeks,
They'll be in scarlet *straightway* at my news."

P. 430. The corrected folio thus not only unobjectionably but excellently gives the last line of Juliet's speech,—

"I cannot sum *the* sum of half my wealth."

ACT III. SCENE I.

P. 435. It may be sufficient to state that a correction in the folio, 1632, converts "fire and fury," of the later quartos and folios, into "fire-eyed fury," of the quarto, 1597. On a previous page (432), the same course has been taken with the words, "Romeo, the hate I bear thee," instead of "the *love* I bear thee." Did the corrector derive these emendations from the quarto, 1597, or from more accurate recitation of the text than as it appears in the folios? In Romeo's reply, *exceed* for "excuse," though hardly wanted, may have been obtained from the latter.

P. 437. We may conjecture that such was the case, from an addition to the text which we here meet with, and which is necessary for the completion of a line, but is not contained in any known copy, quarto or folio. It is in Benvolio's narrative of the fatal encounter between Mercutio and Tybalt: of the former, he says,—

"And with a martial scorn, with one hand beats
Cold death aside, and with the other sends
It back to Tybalt, whose dexterity
Retorts it. Romeo he cries aloud
'Hold friends! friends part!'" &c.

Here it is certain that the line,—

"Retorts it. Romeo he cries aloud,"

unless we read Romeo as three syllables, is abridged, and an important word is supplied in manuscript,—

"Retorts it *home*. Romeo he cries aloud," &c.

On the next page we have "hate's proceeding," instead of "*heart's* proceeding," although the quarto, 1597, is the only copy of the play which gives "hate's proceeding."

SCENE II.

P. 439. The line of Juliet's speech, as usually printed,—

"That run-away's eyes may wink," &c.,

has always been a stumbling-block, and perhaps no emendation can be declared perfectly satisfactory. The change proposed by the corrector of the folio, 1632, at all events makes very clear sense out of the passage, although it may still remain a question, whether that sense be the sense of the poet? another subsidiary question will be, how so elaborate a misprint could have been made out of so simple and common a word? He gives the whole passage thus:—

"Spread thy close curtain, love-performing night,
That *enemies*' eyes may wink, and Romeo
Leap to these arms untalk'd of and unseen."

In the margin of the folio, 1632, *enemies* is spelt *enemies*; but the letters are, perhaps, too few to have been mistaken for *run-awaies*: such would not have been the case if in the original manuscript it had been spelt *ennemies*, which was not then an uncommon form of the word. It is extremely natural that Juliet should wish the eyes of *enemies* to be closed, in order that they might not see Romeo leap to her arms, and talk of it afterwards.

SCENE V.

P. 453. We here encounter a comparatively insignificant

error, which, though of course liable to dispute, seems injurious to a very beautiful passage; it is in the parting scene of Romeo and Juliet:—

“I'll say, yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow.”

Cynthia's “brow” would not occasion a “pale reflex,” and by the omission of one letter the light is at once cleared:—

“'Tis but the pale reflex of Cynthia's *bow*.”

This Act is especially full of literal lapses in the folio, 1632, and is not much better printed in the folio, 1623. The transposition on p. 454, of “every day in the hour,” for “every hour in the day,” may perhaps be reckoned among the number, as well as, “if thou couldst” for “if thou *wouldst*” on the next page.

P. 457. The old corrector informs us that the words, “These are news indeed!” do not belong to Juliet, but to her mother, as seems certain: it is where Juliet has directly refused to marry Paris, and Lady Capulet exclaims,—

“These are news indeed!
Here comes your father; tell him so yourself,” &c.

This judicious arrangement is not in accordance with any known old authority, nor with any modern edition; and just above, “I swear” is erased, perhaps, as not adding to the force of Juliet's expression, hardly consistent with the delicacy of her character, and certainly destructive of the measure.

ACT IV. SCENE I.

P. 462. In Henry VIII. (p. 319) we have seen *way* printed for “*sway*,” and here we have “*sway*” printed for *way*. Paris remarks,—

“Now, sir, her father counts it dangerous,
That she doth give her sorrow so much *sway*.”

“So much *way*” is the correction in the margin of the folio, 1632, which may be right.

SCENE II.

P. 468. When Juliet says, speaking of Paris, that she had met him,—

“And gave him what becomed love I might,”

the corrector of the folio, 1632, alters “becomed,” the passive, to *becoming*, the active participle: he has, as the reader is aware, pursued the same course in other places. It may be remarked that on a previous page (465) the folios have “distilling liquor” for “distilled liquor:” the old corrector has struck out *ing* in the text, but what he wrote in the margin cannot be known (though easily guessed), as it is here, unfortunately, torn away.

SCENE V.

P. 470. The quartos enable us to set right a misprint, “heat of *fire*,” instead of “heat of life,” in Juliet’s soliloquy: the correction is made in manuscript in the amended second folio. The margin of the leaf in that impression, numbered 101 and 102, is so nearly destroyed by frequent handling, that what was certainly once written upon it is gone, but we find the word “confusions” in the second line of the Friar’s speech (p. 476) struck out. What could have been substituted for it, it is vain to speculate.

P. 479. It is to be noted, that, contrary to his usual practice, the old corrector adds nothing to Peter’s quotation from the poem by Edwards, although it is certainly defective, and is shown to be so by the quarto, 1597, where it is more completely given. He, however, underscores it with a pen, as he always does when Shakespeare employs any thing derived from another author. The whole of this part of the scene is struck out, perhaps as needless to the performance; and it was most likely inserted by Shakespeare to give more importance to the character of Peter, and to afford William Kemp, who played it, an opportunity of exciting the laughter of the audience. When Kemp was gone (he died before 1609), it was, perhaps, no longer wanted.

ACT V. SCENE I.

P. 480. The first line of this Act has hitherto presented a serious difficulty. Romeo says,—

“If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand.”

Nobody has been able at all satisfactorily to explain the expression, “flattering truth,” since “truth” cannot flatter; and Malone, not liking Johnson’s interpretation, preferred what is to the full as unintelligible, the text of the quarto, 1597—“the flattering *eye* of sleep.” The real truth (not the “flattering truth”) seems to be, that the old compositor was confounded between “trust,” in the first part of the line, and *death* near the end of it, and printed a word which he compounded of the beginning of the one word, and of the end of the other. Sleep is often resembled to death, and death to sleep; and when Romeo observes, as the correction in the folio, 1632, warrants us in giving the passage,—

“If I may trust the flattering *death* of sleep;”

he calls it “the flattering death of sleep” on account of the dream of joyful news from which he had awaked: during this “flattering death of sleep,” he had dreamed of Juliet, and of her revival of him by the warmth of her kisses.

Two lines lower, the folio, 1623, has a remarkable corruption,—

“And all thisan day an vccustom’d spirit,”

which the folio, 1632, prints, in order to remedy the defect,—

“And all this winged unaccustom’d spirit.”

Whence it obtained *winged* does not appear, but the true reading has been the common text,—

“And, all this day, an unaccustom’d spirit:”

to which the folio, 1632, is amended in manuscript. On the next page, “Then, I *deny* you, stars,” is also properly altered to “Then, I *defy* you, stars.”

SCENE III.

P. 485. The corrector makes a change, not authorised by any extant authority, in the speech of the Page at—

tending Paris, whom his master has told to lie all along on the ground under some yew-trees: the line, as always printed, is,—

“I am almost afraid to stand alone;”

but Paris has expressly ordered him to lie down, with his ear close to the ground, that he might listen: therefore, the following alteration seems proper, and is, doubtless, what the poet wrote:—

“I am almost afraid to *stay* alone
Here in the churchyard; yet I will adventure.”

P. 486. Numerous stage-directions are written in the margins of the folio, 1632. In this scene, Romeo's Man (“Peter” is erased) *enters with a torch*; and we are previously informed that the *Monument of the Capulets*, or some stage-property to represent it, is seen by the audience, and that Paris brings with him a *basket of flowers*. When he and Romeo fight, *Paris falls*, and Romeo *puts him in the monument*. Printed stage-directions are entirely wanting, and no note is even made when Romeo *drinks the poison*, or *dies*. These, and others in subsequent parts of the tragedy, are supplied.

P. 489. The words “Shall I believe,” which are mere surplusage, are struck out, as well as the whole passage, obviously foisted in by some strange mistake, beginning, “Come, lie thou in my arms,” and ending, “Depart again.”

P. 494. The Prince of Verona, in the midst of the confusion and dismay, tells the people,—

“Seal up the mouth of outrage for a while,
Till we can clear these ambiguities.”

Perhaps “outrage” is to be taken in the general sense of disturbance; but the manuscript-corrector gives the word differently,—

“Seal up the mouth of *outcry* for a while.”

The necessity for this change is not very apparent; but, nevertheless, Lady Capulet has exclaimed on entering,—

“O! the people in the street cry Romeo,
Some Juliet, and some Paris; and all run
With open outcry toward our monument.”

P. 497. The last emendation in this play certainly looks as much like the exercise of taste on the part of the old corrector as any alteration hitherto noticed: it is where old Montague declares his intention to raise a statue of Juliet "in pure gold:"—

" There shall no figure at such rate be set,
As that of true and faithful Juliet."

The words "true and faithful" are indisputably tautologous, and it is not unlikely that Shakespeare left the last line as we read it with the change introduced in the margin of the folio, 1632:—

" As that of *fair* and faithful Juliet."

We can suppose "true and faithful," a corruption introduced on the frequent repetition of this popular performance, although the alliteration of "fair and faithful" may seem more impressive upon the memory. We are previously told, in manuscript, that the heads of the two hostile houses *shake hands* over the dead bodies of their children.

TIMON OF ATHENS.

ACT I. SCENE I.

P. 506. After giving the obviously corrupt passage,—

“ Our poesy is as a gown, which uses
From whence 'tis nourished,”

in this manner, as indeed Pope recommended,

“ Our poesy is as a *gum*, which *issues*
From where 'tis nourished,”

the old corrector of the folio, 1632, puts his pen through the rest of the Poet's speech, excepting the final question, “What have you there?” This is certainly an easy method of getting over a difficulty; but, perhaps, the writer of the emendation here had no other. Johnson suggested *oozes* for “uses,” which is, perhaps, hardly as good as “issues,” with reference to the process of poetical composition; and Shakespeare nowhere else employs *ooze* as a verb, and whenever it occurs as a substantive it is spelt, in the old copies, *ooze*, and never *use*.

P. 507. It seems improbable that Shakespeare, who, like other dramatists of his day, cared little about representing correctly the customs of the time or country in which he laid his scene, should make the Poet speak thus of the new work he was about to present to Timon:—

“ My free drift
Halts not particularly, but moves itself
In a wide sea of wax.”

Why “in a wide sea of wax?” Admitting that not only the

ancients, but that the English, at a very early date, wrote upon waxen tablets (and such is the forced explanation of Hamner, Steevens, and Malone), it would scarcely be understood by popular audiences before whom this drama was originally acted. "Wax," of old, was commonly spelt *waxe* (although it is "wax" in the folios), and confiding, as we are disposed to do, in a representation in the margin of the folio, 1632, the compositor must have read "*waxe*" for a word not very dissimilar in form, but much more appropriate and intelligible:—

" My free drift
Halts not particularly, but moves itself
In a wide sea of *verse*."

The Poet's work was, of course, in *verse*, and there is no reason why Shakespeare should not have employed that word instead of "wax," which looks like a sort of pedantry, of which he would certainly be the last to be guilty.

P. 509. After inserting *ship* for "sit" (which was Rowe's emendation), the old corrector proceeds to Timon's speech respecting Ventidius, who had been imprisoned for debt. Timon is universally made to observe,—

" I am not of that feather, to shake off
My friend when he must need me."

"My friend when he *most needs* me" is the way in which we are told to read the last line, and though the change is not at all imperatively required, we can believe that the substitution was the language of Shakespeare.

P. 513. The following answer by Apemantus has produced much dispute:—

" That I had no angry wit to be a lord."

It is introduced as follows: Apemantus exclaims,—

" Heavens, that I were a lord!
Tim. What would'st do then, Apemantus?
Apem. Even as Apemantus does now; hate a lord with my heart.
Tim. What, thyself?
Apem. Ay.
Tim. Wherefore?
Apem. That I had no angry wit to be a lord."

Though a meaning, as Johnson says, may be extracted from

these last words, yet nearly all editors have agreed that some corruption has crept into the text. Warburton proposed, "That I had *so hungry* a wit to be a lord;" and Mason, "That I had *an angry wish* to be a lord." The restoration offered in the folio, 1632, is the same as parts of both these suggestions, and at once renders the sense evident—"That I had *so hungry a wish* to be a lord." Apemantus would hate himself for having entertained so strong a desire to be a lord. It thus seems that Warburton and Mason were both right, and yet both wrong.

P. 515. The 2 Lord, speaking to Apemantus, calls him an "unpeaceable dog," but "unpeaceable" is altered to *unapeasable* by the insertion of the necessary letters in the margin of the folio, 1632.

SCENE II.

P. 518. There appears to be a remarkable lapse by the printer in the four lines which precede Apemantus' grace, where, during the feast, he takes a cup of water in his hand, and says,—

"Here's that, which is too weak to be a sinner,
Honest water, which ne'er left man i' the mire;
This and my food are equals, there's no odds;
Feasts are too proud to give thanks to the gods."

These lines are introduced by prose, and it can hardly be doubted, on reading them, that they were intended for two rhyming couplets. Apemantus is adverting to the intoxication which follows drinking strong wines and ardent spirits, and contrasting "honest water" with them; and we may feel assured that the two first lines ought to be printed hereafter as they are made to run by the corrector of the folio, 1632:—

"Here's that, which is too weak to be a *fire*,
Honest water, which ne'er left man i' the mire."

Water was too weak to possess the fiery and intoxicating property of wine, which often "left man in the mire." How *fire* came to be misprinted "sinner," cannot be easily explained; but perhaps the long *s* and the *f* had something to do with the blunder.

P. 521. Timon thanking the ladies for their assistance in the masque, one of them answers,—

"My lord, you take us even at the best;"

but it appears that it ought to stand "*ever* at the best," meaning that Timon always put the best construction on what was done to please him.

ACT II. SCENE II.

P. 525. The Senator is soliloquising thus on Timon's lavish bounty,—

"If I would sell my horse and buy twenty more
Better than he, why, give my horse to Timon;
Ask nothing, give it him, it foals me straight
And able horses."

The words "and able horses" have occasioned much discussion: we are to bear in mind that the whole meaning of the speech is, that Timon's liberality was such, that if a trifle were given to him he made a manifold return for it: as is afterwards said,—

"No gift to him
But breeds the giver a return exceeding
All use of quittance."

So if a horse were presented to him it foaled many more to the giver:—

"Ask nothing, give it him, it foals me straight
A stable o' horses."

Such is the emendation in the folio, 1632, and such, in all probability, was the poet's language misrepresented by the copyist or by the printer.

P. 527. Flavius, Timon's Steward, lamenting over his master's lavish and thoughtless expenditure, as the text has always stood, says of him that he

"Takes no account
How things go from him, nor resumes no care
Of what is to continue. Never mind
Was to be so unwise, to be so kind."

This can hardly be right: "nor resume no care," as it stands in the folios, is a very uncouth, even if an allowable phrase, and the last line reads still more objectionably. Two

valuable manuscript changes are made which remove all ground of complaint :—

“ Takes no account
How things go from him ; *no reserve* ; no care
Of what is to continue. Never mind
Was *surely* so unwise, to be so kind.”

Perhaps the occurrence of “to be” in the last part of the line, led to the mis-insertion of it in the first part ; and we can see at once how *no reserve* might become “nor resume.” Afterwards (p.533) Flavius, instead of the expression “wasteful cock,” which has given much trouble, uses the words “wasteful *nook*,” meaning some retired corner of the house, which can give no trouble.

ACT III. SCENE II.

P. 538. The vagueness of the sum, “so many talents,” mentioned by Servilius to Lucius, when the former comes to borrow of the latter, on behalf of Timon, has produced remark, and Steevens conjectured that no precise amount was stated by Shakespeare, but that it was left to the player. This does not seem probable, and in a note in the folio, 1632, the sum is given as 500 talents, both here and afterwards, where Lucius speaks of “fifty-five hundred talents.” We may presume, therefore, that it was the practice of the theatre, in the time of the corrector, to consider that Timon sent to borrow 500 talents, and that that was the amount required by Servilius, and repeated by Lucius. The point is, however, of little importance, because it does not in any way affect the spirit and purport of the scene.

SCENE V.

P. 548. When Alcibiades is pleading before the Senate on behalf of his friend, who had killed an adversary, he observes, as the text stands in modern editions,—

“ He did behave his anger, ere ’twas spent,
As if he had but prov’d an argument.”

Here the printer was in error : in the old copies the lines are thus printed :—

"He did behoove his anger, ere 'twas spent,
As if he had but prov'd an argument."

Most editors have consented to suppose *behoove* intended for "behave," and they have taken great pains to justify the expression, "he did behave his anger;" but the old corrector of the folio, 1632, shows that their labour has been thrown away, if the author did not use the phrase, but wrote as follows:—

"He did *reprove* his anger, ere 'twas spent,
As if he had but *mov'd* an argument."

If these small, and plausible, emendations be admitted, no explanation is wanted.

P. 549. In the line, as ordinarily printed,—

"If there were no foes, that were enough alone,"

Sir Thomas Hanmer received praise from Steevens for adding the word alone, "to complete the measure." In fact, it more than completes it; it renders it redundant; and since it is hardly to be disputed that the passage is wrong, as it stands baldly in the folios,—

"If there were no foes, that were enough
To overcome him,"

we may be disposed to place confidence in the change recommended in the folio, 1632,—

"Were there no foes, that were *itself* enough
To overcome him."

Here, with little violence, the measure is restored, and the sense of the speaker strengthened.

In Timon's grace, in the next scene (p. 553), he speaks of "the common *tag* of people," and not of "the common lag of people," as heretofore printed. In "Coriolanus," Act III. Scene I, Cominius asks the hero, "Will you hence, before the tag return?"

ACT IV. SCENE II.

P. 557. Old and modern impressions furnish us with this text:—

d d

"Who would be so mock'd with glory? or to live
 But in a dream of friendship?
 To have his pomp, and all what state compounds,
 But only painted, like his varnish'd friends?"

Much of the speech is in rhyme, and a couplet precedes the above, which, after the interval of a line, is succeeded by four other rhymes. We learn from manuscript-emendations, that what we have just quoted most imperfectly represents the passage; that the hemistich ought to be completed by two words carelessly omitted, and that an important verb ought to be altered: the whole passage will then remain as follows:—

"Who'd be so mock'd with glory, *as* to live
 But in a dream of friendship, *and revive*
 To have his pomp, and all state *comprehends*,
 But only painted, like his varnish'd friends?"

SCENE III.

P. 558. Timon's speech, when he enters "in the woods," is very carelessly printed in the folio, 1623; and the errors are multiplied in the second folio, but they are there corrected in manuscript: thus for

"Raise me this beggar, and deny't that lord,"

the reading is, "*decline* that lord," i. e. reduce him in his rank and condition, using the word in the same way as in "Antony and Cleopatra," Act III. Scene II. Again, for "brother's sides" we have "*rother's* sides" properly substituted: farther on, Timon, digging for roots, discovers gold, and asks,—

"What is here?
 Gold? yellow, glittering, precious gold? No, gods,
 I am no idle votarist. Roots, you clear heavens!"

The word has always been printed "idle;" but it ought as certainly to be *idol*,—

"I am no *idol*-votarist,"

no worshipper of gold, which many make their *idol*, but a searcher for roots; for which he again exclaims—"Roots, you clear heavens!" until, glancing at the treasure once more, he is led to moralise upon it.

P. 563. When Timon says "Swear against objects," it seems

very clear that the old corrector was right when he altered "objects" to *abjects*. Mason would preserve "objects" (*abjects* having been proposed by Farmer) because it is stated in "Troilus and Cressida," Act IV. Scene V., that Hector "subscribes to tender objects." This is only justifying one corruption by another, for "objects" in both cases ought to be *abjects*, as is evident from the context in each place, *abjects* being taken for unresisting adversaries, or pitiable persons: in "Troilus and Cressida" it is:—

"For Hector in his blaze of wrath subscribes
To tender *abjects*; but he, in heat of action,
Is more vindictive than jealous love."

In the play before us, Timon tells Alcibiades,—

"Swear against *abjects*;
Put armour on thine ears, and on thine eyes,
Whose proof nor yells of mothers, maids, nor babes,
Nor sight of priests, in holy vestments bleeding,
Shall pierce a jot."

Abjects is used in this way by other authors of the time.

There are few instances where mishearing on the part of the scribe has been the origin of a corruption of the text more striking, than the blunder we are next to point out, and set right, on the authority of the annotator of the folio, 1632. It is where Phrynia and Timandra entreat Timon to give them some of his gold, and ask if he has more: he replies,—

"Enough to make a whore forswear her trade,
And to make whores, a bawd."

Johnson strives hard to extract sense from this last clause, for of course the meaning of the first is very evident: it is in the hemistich that the error lies, for we ought beyond dispute to read,—

"Enough to make a whore forswear her trade,
And to make whores *abhorr'd*."

Whoever read, or recited, to the copyist dropped the aspirate, and induced him, merely writing mechanically and without attending to the sense, to put "a bawd" for *abhorr'd*.

P. 565. In the same way ingenuity has been strained by the same commentator to reconcile us to the word "marrows," where Timon is imprecating the earth in future

to bring forth nothing but monsters, and to put an end to the race of "ingrateful man :"—

"Dry up thy marrows, vines, and plough-torn leas."

What connexion is there between "marrows, vines, and plough-torn leas?" We ought surely to read with the corrector of the folio, 1632,—

"Dry up thy *meadows*, vines, and plough-torn leas."

Parch them up, that they may produce no "liquorish draughts" or "morsels unctuous" for the gratification and sustenance of man.

P. 567. Timon reproaches Apemantus with his base origin, and tells him that he had never known luxury, adding,—

"Hadst thou, like us, from thy first swath, proceeded
The sweet degrees that this brief world affords
To such as may the passive drugs of it
Freely command, thou wouldst have plung'd thyself
In general riot."

"The passive drugs" of the world surely cannot be right. Timon is supposing the rich and luxurious to be, as it were, sucking freely at the "passive *drugs*" of the world; and an emendation in manuscript, which merely strikes out the superfluous letter, supports this view of the passage, and renders needless Mason's somewhat wild conjecture in favour of *drudges*.

P. 572. The accidental omission of *him* has induced editors to convert a participle and preposition into a sort of substantive, by a hyphen. One of the Banditti says of Timon, as the words have been ordinarily printed, "the falling-from of his friends drove him into this melancholy." May we not feel satisfied, upon the assurance of the old corrector, that the sentence ran thus?—"The mere want of gold, and the falling from *him* of his friends, drove him into this melancholy."

P. 575. It is not necessary to do more than observe, that Warburton's authoritative declaration in favour of *mild* over "wild," is sanctioned in the folio, 1632, the *m* and *w* having been again confounded.

ACT V. SCENE I.

P. 577. The mercenary Poet and Painter visit Timon at his cave to ascertain the truth of the report, that he has still abundance of gold. In all editions the latter says to the former, "It will show honestly in us, and is very likely to load our purposes with what they travel for." This is very like nonsense, although no correction of it has ever been recommended: the annotator of the folio, 1632, thus tells us what was in the author's mind:—

"It will show honestly in us; and is very likely to load our *purses* with what *we* travel for:"

referring, of course, to Timon's wealth. This, as far as regards *purses*, may be said to be one of the emendations that requires no authority: it carries conviction on the face of it. The literal errors, from the carelessness of the printer, are extremely numerous in this part of the play.

SCENE IV.

P. 586. The old introduction to this scene is, *Enter a Soldier in the woods, seeking Timon*, to which is added, in manuscript, the necessary information, *finding his grave*. Modern editors say, *and a Tomb-stone seen*, but we meet with nothing of the kind in the early copies: that there must, however, have been some rude erection, or pile of earth, visible to the audience, is clear from the soldier's words,—

"Some beast rear'd this; there does not live a man."

The folios have it, "Some beast *read* this;" but it is undoubtedly an error, and the old corrector converts *read* into "rear'd." Such has always been the word since Warburton's time.

P. 588. The last noticeable emendation, although it may deserve to be so termed, is certainly not one of the changes that must be adopted, since the ordinary text will serve well enough: it occurs where the Senators of Athens are pleading to Alcibiades for the lives of the citizens:—

"All have not offended;
For those that were, it is not square to take
On those that are, revenge."

The correction in the folio, 1632, puts it as an interrogative appeal, and substitutes another word for the rather uncouth, but by no means unwarranted (even in Shakespeare) expression, "it is not square:"—

" All have not offended ;
For those that were, is't not *severe* to take
On those that are, revenge !"

Steevens altered "revenge" to *revenges*, for the sake of the metre, and very justifiably, since the word occurs just above in the plural, but the annotator leaves it in the singular.

Prol. and Epilogue is written at the end in a blank space, and perhaps it was meant only as a note that they were deficient ; but such has been the case with the tragedy immediately preceding, and with others, to which no such words are appended. The stage-directions, added in manuscript, are not always as complete and precise as would seem to be convenient ; and the division into Acts and Scenes does not, in some instances, accord with modern editions : the old copies are destitute of any such distinctions : Act IV. in the folio, 1632, is made unusually long, while Act III. and Act V. are too short : Act IV. begins, rather injudiciously, with Timon's banquet of hot water, and in the next scene he is outside the walls of Athens, cursing the city.

JULIUS CÆSAR.

ACT I. SCENE I.

Vol. vii. P. 7. The Acts, but not the Scenes, are distinguished in the old copies of this tragedy: the latter are supplied in manuscript in the folio, 1632, but they do not always tally with the same divisions as contained in modern editions. The economy of our early stage, and the deficiency of mechanical and other contrivances to denote changes of place, frequently rendered it necessary to continue the same, or nearly the same objects before the eyes of the audience, although by the characters and dialogue it appeared that the scene was altered. As an illustration, it may be mentioned that the fifth Act of "Julius Cæsar" is divided by Malone and others into five Scenes, by representing that what occurs passes on as many different parts of the field of Philippi; whereas the old annotator of the folio, 1632, makes the Act consist of only two Scenes, the first where the forces under Octavius and Antony march in, and the second where Brutus endeavours, after the battle, to persuade one of his friends to kill him, in order that he may not survive the freedom of his country. According to this arrangement, Cassius dies on the same ground that had been occupied by his enemies.

SCENE II.

P. 14. The two following lines have always been printed thus:—

"When could they say, till now, that talk'd of Rome,
That her wide walks encompass'd but one man?"

This reading has never, we believe, been doubted, and, strictly speaking, a change is not called for; but who will say that the last line does not run better with the emendation proposed in the folio, 1632?—

“That her wide *walls* encompass’d but one man?”

Cassius is speaking of the walled city of Rome, and not of the Roman empire, although *walks* reads awkwardly in either case: neither does he refer to Cæsar’s “walks and private arbours,” mentioned on p. 61. Possibly the occurrence of the verb “talk” in the preceding line, led to the intrusion of “walk” in the second line.

P. 15. The manuscript-corrector requires us to make another change which seems even less necessary, but at the same time may be thought judicious:—

“Brutus had rather be a villager,
Than to repute himself a son of Rome
Under these hard conditions, as this time
Is like to lay upon us.”

“Under *such* hard conditions” sounds better, followed as it is by “as this time;” but this is, perhaps, a matter of discretion, and we have no means of knowing whether the writer of the note might not here be indulging his taste.

SCENE III.

P. 20. A note in the margin of the folio, 1632, will, probably, settle a dispute carried on at considerable length, and with some pertinacity, between Johnson, Steevens, and Malone, regarding a word in a couplet thus printed in the folio, 1623:—

“Against the Capitol I met a lion
Who glaz’d upon me, and went surly by.”

Pope was the first to read *glar’d* for “glaz’d,” and Johnson poorly substituted *gaz’d*: in the folio, 1632, the second line stands,—

“Who glaz’d upon me, and went *surely* by;”

there can be no doubt about the last error, and that, as well as the first, is set right by striking out the *e* in *surely*, and by converting “glaz’d” into *glar’d*.

P. 24. A question has arisen respecting another passage in this scene :—

“ And the complexion of the element
In favours like the work we have in hand.”

The old copies have, “Is favours like the work,” &c., and Reed would have it, “Is *fev'rous* like the work,” &c.; but only change *Is* to “In,” and nothing more can be required. This is done by the old corrector, and such has been the usual course in modern times.

ACT II. SCENE I.

P. 31. It is proper to notice a small, but not immaterial change, where Brutus says,—

“ And let our hearts, as subtle masters do,
Stir up their servants to an act of rage,
And after seem to chide 'em. This shall *mark*
Our purpose necessary, and not envious.”

The usual reading, as authorised by the early copies, has been “This shall make,” instead of “This shall *mark*,” or denote our purpose as necessary, and not as proceeding from malice or hatred.

P. 32. The observation of Metellus, in the folio, 1623,—

“ Caius Ligarius doth bear Cæsar hard,”

was converted in the folio, 1632, to

“ Caius Ligarius doth bear Cæsar *hatred*.”

The phrase occurs in two other places in this play; and the manuscript-corrector makes the folio, 1632, here conform to that of 1623.

P. 33. When Lucius falls asleep, Brutus says, as the passage has always been given,—

“ Fast asleep? It is no matter;
Enjoy the honey-heavy dew of slumber.”

The compound unquestionably is not “honey-heavy,” but “honey-dew,” a well-known glutinous deposit upon the leaves

of trees, &c.: the compositor was guilty of a transposition, and ought to have printed the line in this form:—

“Enjoy the heavy *honey-dew* of slumber.”

Such is the manuscript emendation.

P. 38. Where the folios read, “We heare two lions,” &c., the ordinary reading has been, “We were two lions,” &c.; but the old corrector puts it, with much apparent fitness, in the present tense, “We *are* two lions.” Cæsar is speaking of himself and danger, both in existence at the moment.

P. 39. Edwards seems to have been right in recommending “and” to be changed to *of* in the passage,—

“And these she does apply for warnings, and portents,
And evils imminent.”

They were warnings and portents *of* evils imminent.

ACT III. SCENE I.

P. 44. Artemidorus, pressing forward to deliver his warning to Cæsar, observes,—

“Mine’s a suit
That touches Cæsar nearer.”

To which Cæsar replies, as his answer has constantly been represented,—

“What touches us ourself shall be last serv’d.”

The corrector of the folio, 1632, puts it interrogatively, more pointedly, and more naturally, making Cæsar repeat the very words of Artemidorus:—

“That touches us? Ourself shall be last serv’d.”

P. 45. There is a mistake in the distribution of the dialogue shortly before Cæsar is stabbed: “Are we all ready?” certainly belongs to one of the conspirators, and some commentators would assign the words to Cinna, making them the conclusion of his speech. Casca, however, was to strike the first blow; and, according to a manuscript note, he reasonably first inquires, “Are we all ready?” The course of

the dialogue will, therefore, properly be this :—Brutus, speaking of Metellus Cimber and of his petition, says,—

“ He is address'd : press near and second him.

Cin. Casca, you are the first that rears your hand.

Casc. Are we all ready ?

Cæs. What is now amiss,

That Cæsar and his Senate must redress ? ”

Metellus Cimber then *kneels*, and offers his petition on behalf of his brother. In Cæsar's rejection of it, three misprints are indicated, *viz.* “ couchings ” for *crouchings*, “ the lane of children ” for “ the *law* of children ” (so corrected conjecturally by Johnson), and “ low crooked courtesies ” for “ low *crouched* courtesies.” No change is proposed in the passage, “ Know, Cæsar doth not wrong,” &c., so that the speculation upon it, founded on Ben Jonson's “ Discoveries,” is so far not supported.

P. 49. A manuscript stage-direction (the printed copy is destitute of notes of the kind) requires Antony, on his entrance with the line,—

“ O mighty Cæsar ! dost thou lie so low ? ”

to *kneel over the body*, and to *rise*, when he says,—

“ I know not, gentlemen, what you intend,” &c.

On the next page, after “ I doubt not of your wisdom,” he takes *one after other* of the conspirators by the hand, and *turns to the body, and bends over it* while he says,—

“ That I did love thee, Cæsar, O ! 'tis true,” &c.

P. 50. A change of some importance is made near the close of the first speech of Brutus on this page. The expression, “ Our arms in strength of malice,” compelled Steevens to suppose that the allusion was to the “ deed of malice ” just perpetrated upon Cæsar ; but Brutus would surely rather term it a deed of justice, than a deed of malice. We infer from the word *welcome*, written in the margin, that the printer here was guilty of a lapse, and the passage, as altered in the folio, 1632, at all events reads more intelligibly : the conspirators are endeavouring to induce Antony to join them :—

"To you our swords have leaden points, Mark Antony;
Our arms in strength of *welcome*, and our hearts
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence."

It ought to be noted also, that in the next speech of Antony, "Lethe" is altered to *death*, by merely striking out *L*, inserting *d* instead of it, and leaving it *dethe*.

P. 53. In the line, as printed of old,—

"A curse shall light upon the limbs of men,"

various words have been guessed as proper substitutes for "limbs," *viz.*, *line*, *kind*, *lives*, &c., but the right word appears never to have been conjectured: the corrector of the folio, 1632, puts it "*loines* of men," and there cannot be much doubt that this is the true word:—

"A curse shall light upon the *loins* of men."

SCENE III.

P. 62. When Cinna, the poet, enters, he observes,—

"I dream'd to-night that I did feast with Cæsar,
And things unluckily charge my fantasy."

Why should he consider it unlucky to dream of feasting with Cæsar? His fancy was charged with things improbable, not unlucky, and the marginal correction in the folio, 1632, is,—

"And things *unlikely* charge my fantasy."

ACT IV. SCENE III.

P. 69. In the folio, 1623, when Brutus observes,—

"I had rather be a dog, and bay the moon,
Than such a Roman,"

Cassius replies, in the folio, 1623, as if he had misheard,—

"Brutus, *bait* not me."

The fitness of this diversity, "bay" in one place, and "bait" in the other, has been maintained by Malone, and disputed by Steevens. If the change from "bait" to *bay*, made in

manuscript in the folio, 1632, can be considered at all conclusive, the difference is at an end: it is there printed "bait" in both instances, and in both instances *bay* is substituted in the manuscript.

Another emendation of some interest is made in a celebrated passage in the quarrel-scene between Brutus and Cassius. The latter has said,—

"I am a soldier, I,
Older in practice, abler than yourself
To make conditions."

Brutus afterwards makes this calm remark:—

"You say, you are a better soldier:
Let it appear so; make your vaunting true,
And it shall please me well. For mine own part,
I shall be glad to learn of noble men."

Cassius had said nothing about "noble men," and his reply to the above has reference to what he did actually utter:—

"You wrong me every way; you wrong me, Brutus;
I said an older soldier, not a better."

His word had been "abler," not *noble*, nor *nobler*; and in order to make the retort of Brutus apply to what Cassius had asserted, Brutus unquestionably ought to say,—

"For mine own part,
I shall be glad to learn of *abler* men."

"Noble" is struck through by the old corrector, and *abler* inserted in the place of it; whether upon any other authority than apparent fitness must remain doubtful.

P. 75. A question arising in council, whether the forces of Brutus and Cassius should march to meet the enemy, or wait for him, Brutus urges the former course, and Cassius the latter. Brutus contends that if they delay, the enemy will be strengthened and refreshed as he advances:—

"The enemy, marching along by them,
By them shall make a fuller number up,
Come on refresh'd, new-added, and encourag'd."

The corrector of the folio, 1632, implies by his proposed change, that "new-added" is merely a repetition of what is said in the preceding line—"by them shall make a fuller number up"—and he inserts a word instead of "added,"

which is not only more forcible, but more appropriate, and which we may very fairly suppose had been misheard by the scribe:—

“By them shall make a fuller number up,
Come on refresh'd, new-hearted, and encourag'd.”

This error might be occasioned by the then broad pronunciation of “added” having been mistaken for *hearted*.

P. 77. The printer of the folio, 1632, blunderingly transposed two lines, spoken by Brutus to the drowsy Lucius. The error has not been noticed, that we are aware of, and we only mention it, to state that it is corrected in manuscript: nothing of the kind seems to have escaped attention. When Lucius, after singing, *falls asleep*, and when Brutus *takes his book*, the circumstances are duly noted in the margin.

ACT V. SCENE I.

P. 81. Octavius, in his interview with Brutus and Cassius, declares that he will never sheathe his sword,—

“Till Cæsar's three and thirty wounds
Be well aveng'd; or till another Cæsar
Have added slaughter to the sword of traitors.”

Steevens subjoined what he considered a parallel passage from “King John,” Act II. Scene II.:—

“Or add a royal number to the dead,
With slaughter coupled to the name of kings.”

There is certainly some resemblance, but it is stronger when the quotation from “Julius Cæsar” is printed as the old corrector advises:—

“Or till another Cæsar
Have added slaughter to the *word* of traitor.”

Octavius terms Brutus a traitor, and threatens to add slaughter to the *word*, in the same way that slaughter, in “King John,” was to be coupled “to the name of kings.” This emendation seems only plausible, and we may not be disposed to insist upon it.

P. 82. So with the next emendation, where Cassius informs Messala,—

“Coming from Sardinia, on our former ensign
Two mighty eagles fell.”

For “former ensign,” we are told to read “*forward* ensign,” which is probably right, although “former” need not necessarily be displaced, and may be understood as *foremost*. The ensign being described as in front, at the head of the army, the copyist may have misheard, and therefore miswritten “former” for *forward*.

Near the bottom of this page we are told to read *term* for “time,” and *those* for “some:” it is where Brutus declares against suicide,—

“But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The *term* of life,—arming myself with patience,
To stay the providence of *those* high powers,
That govern us below.”

The above unquestionably reads better than as the text has been ordinarily given: to “prevent the term of life” means, as Malone states, to anticipate the end of life; but still he strangely persevered in printing “time” for *term*.

P. 89. The folio, 1632, omits “word” in the following:—

“And see whe’r Brutus be alive or dead,
And bring us word unto Octavius’ tent.”

The line stands correctly in the folio, 1623, and perhaps from thence the emendator derived “word;” but the vacancy seems almost to supply itself. The second folio is as carelessly printed here as in many other places; and not long afterwards (p. 90) “in” was omitted, or allowed to drop out: Brutus, just before he *runs on his own sword*, and after he has *shaken hands severally* (these stage-directions, like others, are only in manuscript) with his countrymen, observes,—

“My heart doth joy that yet, in all my life,
I found no man but he was true to me.”

The folio, 1632, alone has “that yet all my life:” “in” is necessary to the metre, though, as far as the absolute meaning is concerned, it might possibly be spared. It is written in the margin.

P. 91. In Antony's brief character of Brutus, at the close of the tragedy, we meet with two material variations pointed out by the old corrector, which merit notice, and perhaps adoption : the passage has hitherto appeared as follows :—

“ All the conspirators, save only he,
Did that they did in envy of great Cæsar ;
He, only, in a general honest thought
And common good to all, made one of them.”

It must, we think, be admitted that the last two lines are improved if we read them as, we are told, they ought to be amended :—

“ He only, in a *generous* honest thought
Of common good to all, made one of them.”

“ A general honest thought and common good to all,” is at least tautology ; and to say that Brutus was actuated by “ a *generous* honest thought of common good to all ” (i. e. a thought worthy of his rank and blood) is consistent with the disinterested nobility of his character, and an admission that might be expected from his great adversary. It is hardly requiring too much, in such a case, to suppose that the scribe misheard *generous*, and wrote *general* ; but the propriety of introducing the change into the very intelligible text is a matter of discretion. *Generous*, in the sense of magnanimous, was of rather later use in our language.

MACBETH.

ACT I. SCENE I.

P. 101. Although, as is stated in note 5, "quarry" (so printed in the old copies) affords an obvious meaning, we find the old corrector substituting for it a word sounding very like it, for which it might be mistaken, and which, in fact, Johnson proposed. The line is as follows, and it relates to the rebellion of Macdonwald, who, having supplied himself with kerns and gallowglasses from the Western Isles, for a time had been successful:—

"And fortune on his damned quarry smiling."

While they continued triumphant the rebels could hardly be called a "quarry," unless by anticipation; and the corrector of the folio, 1632, introduces this alteration:—

"And fortune on his damned *quarrel* smiling."

Malone, who was well disposed to adopt the language of the early editions, here deserted them (mainly on the ground that at the end of this play, "quarrel" is used in the same way for the cause of quarrel), and this without any confirmatory authority, such as we now possess.

P. 102. When Ross enters suddenly, with tidings of the victory by Macbeth and Banquo over the Norwegians, Lenox observes,—

"What a haste looks through his eyes!
So should he look, that seems to speak things strange."

Various commentators have here seen the difficulty of making Ross "seem to speak things strange" before he had spoken at all: it was, therefore, suggested that *seems* was the word

instead of "seems;" but if the objection be not altogether hypercritical, it is entirely removed by the old annotator, who assures us that "seems" (spelt *seemes* in the folios) had been misprinted:—

"So should he look, that *comes* to speak things strange."

Ross certainly *came* "to speak things strange," and on his entrance looked as if he did.

SCENE III.

P. 104. After the second and third Witches have bestowed winds upon the first, she says,—

"I myself have all the other;
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I will drain him dry as hay," &c.

All is in rhyme, excepting that "I' the shipman's card" has no corresponding line, and is evidently short of the necessary syllables. These are furnished by an emendation in the folio, 1632, which we can scarcely doubt (though a triplet) gives the words of the poet, by some carelessness omitted:—

"All the quarters that they know
I' the shipman's card *to show*."

Lower down, we meet with a proof that the ordinary confusion between the *f* and the long *s* extended even to capitals: Banquo, in the folios, asks, "How far is't called to *Soris*?" instead of "Fores." In the manuscript used by the printer, "Fores" was most likely not written with a capital letter, and he read it *soris*; but, supposing it the name of a place, he printed it, as he fancied properly, *Soris*. The error is, of course, set right in the margin of the corrected folio, 1632.

P. 106. The old impressions have,—

"As thick as tale
Can post with post."

Rowe wished to read *hail* for "tale," but without warrant; but *Can* was unquestionably misprinted for "Came." Near the bottom of the next page, "That trusted home," of the folios, is changed to "That *thrusted* home." In modern times the word has been variously treated.

P. 108. For "My thought, whose murder yet is but fantastical" the proposed change is to

"My thought, *where* murder yet is but fantastical."

SCENE IV.

P. 110. Duncan thus speaks of the merits of Macbeth in the folio, 1623:—

"Thou art so far before,
That swiftest wing of recompense is slow
To overtake thee."

The folio, 1632, misprints the second line,—

"That swiftest *wine* of recompense is slow ;"

and the corrector of that edition amends the decided defect, not by converting *wine* into "wing," but into *winde*, or *wind*,—

"That swiftest *wind* of recompense is slow."

This may, or may not, have been the line as it came from the poet's pen : at all events, and for some unexplained reason, a person writing soon after 1632, seems to have preferred *wind* to "wing," when either would answer the purpose. Another emendation, in the passage which immediately succeeds the above quotation, seems in some degree warranted by the sense:—

"Would thou hadst less deserv'd,
That the proportion both of thanks and payment
Might have been mine,"

say the folios ; "might have been *more*," says the annotator on the edition of 1632 : Duncan wishes that his thanks and payment could have been *more* in proportion to the deserts of Macbeth. This change is doubtful.

SCENE V.

P. 113. A very acceptable alteration is made, on the same evidence, in Lady Macbeth's speech invoking night, just before the entrance of her husband : it is in a word which has occasioned much speculation :—

"Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry, 'Hold, hold !'"

Steevens, with reference to "blanket," quotes *rug* and *rugs* from Drayton ; and Malone seriously supposes that the word was suggested to Shakespeare by the "coarse woollen curtain of the theatre," when, in fact, it is hardly known whether the curtain, separating the audience from the actors, was woollen, linen, or silk. What solution of the difficulty does the old corrector offer ? As it seems to us, the substitution he recommends cannot be doubted :—

"Nor heaven peep through the *blankness* of the dark
To cry, 'Hold, hold !'"

The scribe misheard the termination of *blankness*, and absurdly wrote "blanket."

In the next scene (VI.), for "where they must breed and haunt" of the folios, the correction is *much* for "must."

SCENE VII.

P. 116. The folio, 1632, omits some important words, consisting of nearly a whole line, where Macbeth is soliloquizing on the "bloody instructions" which "return to plague the inventor." They are added in manuscript in the margin, perhaps from the folio, 1623 ; but instead of "this even-handed justice," the old corrector writes, "*thus*, even-handed justice," the propriety of which change was urged by Mason.

P. 118. It is not easy to imagine a case in which the alteration of a single letter would make so important a difference as in the ensuing portion of the interview between Macbeth and his Lady, where he is irresolute, and she reproaches him with want of courage to execute the murder he was once ready to undertake : we give the text as it has appeared in every edition, from the earliest in 1623 to our own day :—

"*Macb.* Pr'ythee peace.
I dare do all that may become a man ;
Who dares do more is none.
Lady M. What beast was't, then,
That made you break this enterprize to me ?
When you durst do it, then you were a man," &c.

Surely it reads like a gross vulgarism for Lady Macbeth thus to ask, "What beast made him divulge the enterprize to her ?" but she means nothing of the kind : she alludes to Macbeth's former readiness to do the deed, when he was pre-

pared to make time and place adhere for the execution of it, and yet could not now "screw his courage" to the point, when time and place had, as it were, "made themselves:" this she calls a mere *boast* on his part:—

"What *boast* was't, then,
That made you break this enterprize to me?"

She charges him with being a vain braggart, first to profess to be willing to murder Duncan, and afterwards, from fear, to relinquish it. That this emendation might be guessed by a person who carefully read the text, without attention to the conventional mode of giving and understanding these words, we have this proof,—that it was communicated to the editor of the present volume, six months ago, by an extremely intelligent gentleman, whose name we have no authority to give, but who dated from Aberdeen, and who had not the slightest knowledge that *boast*, for "beast," was the manuscript reading in the folio, 1632. It is very possible, therefore, that the old corrector of the folio, 1632, arrived at his conclusion upon the point by the same process: on the other hand, it is impossible to deny that he may have had some authority, printed, written, or oral, for the proposed change; and it is quite certain that people have been in the habit of reading "Macbeth" for the last 200 years, some of them for the express purpose of detecting blunders in the text, and yet, as far as can be ascertained, have never once hit upon this manifest improvement.

ACT II. SCENE I.

P. 122. Steevens suggested "curtain'd *sleep*" for "curtain'd sleep," and that correction is found in the folio, 1632; as well as "sure" for *soure*, and "which way they walk" for "which they *may* walk" of the folios; but no change is made in "Tarquin's ravishing sides," as if that expression were not objectionable.

P. 123. A new scene (numbered III.) has been usually made to begin, on the entrance of Lady Macbeth, with,—

"That which hath made them drunk hath made me bold;"
but the individual who took such singular pains with the

folio, 1632, strikes out the printed words, *Scena secunda*, and writes *Same* against them, indicating that it was not a new scene. Macbeth goes out after the dagger-soliloquy, and then Lady Macbeth enters to await his return from the murder. His re-entrance is marked too early in the old copies at the words, "Who's there? what, ho!" for he makes this exclamation *without*, before he comes in and says "I have done the deed," &c. Opposite "This is a sorry sight," *his bloody hands* is added in manuscript, as an explanatory stage-direction; meaning, probably, that the performer was to make them visible to the audience.

SCENE III.

P. 126. All that the Porter says respecting the supposed knocking of different persons at hell-gate, down to the words "the everlasting bonfire," is struck out, perhaps, as offensive to the Puritans; but the dialogue between the same character and Macduff is abridged, most likely to shorten the performance. When Macbeth arrives, we are told that he comes in *in his night-gown*, and Banquo subsequently enters *unready*. Opposite Macduff's injunction (p. 131), "Look to the Lady," who is affecting to be overcome by the dreadful tidings, *Lady sw.* (perhaps for *Lady swoons*) is blotted in the margin, and just afterwards, we read, in the same situation, *Exit Lady, borne out.*

The earlier part of Scene IV., with the Old Man's account of the falcon killed by an owl, and Ross's description of Duncan's horses, is erased with a pen, but in so careless a manner that it hardly seems to have been done by the same hand which has elsewhere marked particular portions for omission. Emendations, when necessary, are continued in spite of the erasures, as in former instances.

ACT III. SCENE I.

P. 134. For the word "shine" in the parenthesis "(As upon thee, Macbeth, their speeches shine)," the word *shewe* is substituted in the folio, 1632, and not without some plausibility.

Too rigid an adherence to the early copies has led to the perpetuation of an expression which Shakespeare could hardly

have used, and which Sir W. Davenant did not introduce into his alteration of this play. It occurs where Macbeth requests Banquo's presence at supper, and the latter replies,—

“ Let your highness
Command upon me.”

The old corrector of the folio, 1632, like Davenant (who was followed by Rowe), puts it much more easily and naturally,—

“ Lay your highness’
Command upon me.”

If we had speculated, we should have altered the expression to “*Set* your highness’ command upon me.”

P. 137. Macbeth, enumerating the many species of dogs, remarks upon the various qualities of each,—

“ Whereby he does receive
Particular addition, from the bill
That writes them all alike.”

For “bill,” *quill* is in the margin, as the instrument of writing: “bill” is intelligible, and therefore defensible.

SCENE II.

P. 140. Of course we know not upon what authority, but in the imperfect line,—

“ But let the frame of things disjoint,”

the old corrector inserts *eternal* before “frame,” and it not only perfects the measure, but strengthens the asseveration.

SCENE III.

P. 142. The folio, 1623, makes the 1 Murderer say,—

“ Now spurs the lated traveller apace
To gain the timely inn; *end neere* approaches
The subject of our watch.”

Of course *end* is an error for “and;” and the folio, 1632, has *latest* for “lated:” the old corrector restores “lated,” and for “neere” puts *here* in his margin: either may be right; but as the compositor of the first folio printed “and” *end*, he may very likely (as we are told he did) have blundered with the next word “here,” often of old spelt *heere*.

SCENE IV.

P. 145. The manuscript stage-directions show particularly how Lady Macbeth conducted herself during the banquet. Opposite the words, "Are you a man," *Coming to M. aside to him* is inserted in the margin. When, on the next page, she reminds her husband, "My worthy lord, your noble friends do lack you," the direction is, *Go back to her state*. Thus we see that she came forward upon the stage to reprove Macbeth for cowardice and distraction, and retired to her position upon the dais, when she made an effort publicly to direct his attention to his neglected duties as host. We apprehend, that this has been the usual practice on our modern stages. There are several instructions of the same kind for the government of the actor of the part of the Ghost of Banquo, but they are to be collected sufficiently from the dialogue.

P. 147. The conclusion of this great scene is not well printed in the folio, 1623, and worse in the folio, 1632, where "sights" is made *signs*, "stept" *spent*, &c. These errors the corrector carefully amends, and then offers a solution of a passage that has hitherto baffled satisfactory explanation. It is where Macbeth dares the Ghost of Banquo to the desert, and adds, as the folios give it,—

"If trembling I inhabit, then protest me
The baby of a girl."

Malone was for converting "inhabit then" to *inhibit thee*; but we do not quite approve of the manuscript change in the folio, 1632, not because it is not very intelligible, allowing for a transposition, but because it is too prosaic:—

"If trembling I *exhibit*, then protest me," &c.

i. e. if you perceive me tremble, and he has before talked of trembling. We have been so used to attach some indefinite meaning to "if trembling I inhabit," of the old impressions, that the reader will hardly be prepared for so simple an explanation as "if trembling I exhibit." Yet, after all, it may be right, and is not to be rejected lightly.

ACT IV. SCENE I.

P. 154. In his interview with the Witches, Macbeth calls upon them to answer him, as the lines have been always printed,—

“Though bladed corn be lodg’d, and trees blown down;
Though castles topple on their warders’ heads;
Though palaces and pyramids do slope
Their heads to their foundations,” &c.

No particular objection is obvious in the wording of this quotation; but still the writer of the emendations states that three words in it are wrong, and he alters them thus:—

“Though *bleaded* corn be lodg’d, and trees blown down;
Though castles topple *o’er* their warders’ heads;
Though palaces and pyramids do *stoop*
Their heads to their foundations,” &c.

As to the word *bleaded*, we are to recollect that “bladed corn” is never “lodged” or layed; but corn which is heavy in the ear is often borne down and flattened by wind and rain. Shakespeare must have been aware that green corn, or corn in the blade, is not liable to be affected by violent weather. Hence we may infer that he wrote “*bleaded* corn,” which means, in some of the provinces, and perhaps in Warwickshire, ripe corn, corn ready for the sickle. *Blead* is a general name for fruit; and the *bleading* of corn means the yielding of it, the quantity of grain obtained. As to the second word, it seems almost indifferent whether we adopt *o’er*, or leave “on” as it stands. The expression, “*stoop* their heads to their foundations,” reads more appropriately and naturally than “slope their heads to their foundations;” and we may feel strongly disposed to believe that it was an error of the press, since not only was the mistake so easy, but the poet uses the word *stoop* exactly in the same way in “Hamlet,” Act II. Scene II., and in “Cymbeline,” Act IV. Scene II. Whether it be, or be not, necessary to alter “on” and “slope,” there can be little doubt that for “bladed” we ought in future to substitute *bleaded* in the text of our author.

P. 156. Theobald saw the necessity of altering

“Rebellious dead, rise never, till the wood
Of Birnam rise,”

by substituting "head" for *dead*; but the old corrector does more: he alters "rebellious" to *rebellion's*, as it were, personifying insurrection, and he was surely right:—

*"Rebellion's head, rise never, till the wood
Of Birnam rise."*

P. 158. When Macbeth is about to leave the cave of the Witches, Lenox enters and informs him that Macduff has escaped to England. "Fled to England?" exclaims Macbeth in astonishment; and he goes on to declare his resolution in future to execute instantly whatever he determines, and first of all to surprise Macduff's castle:—

"No boasting like a fool;
This deed I'll do, before this purpose cool:
But no more sights."

Some commentators have supposed that "no more sights" refers to the visions he had just seen conjured up by the Witches; but the corrector of the folio, 1632, gives the words an entirely new aspect, completely borne out by the context, which relates to the unexpected escape of Macduff:—

"This deed I'll do, before this purpose cool:
But no more *flights*."

That is, he will take care, by the rapidity with which performance shall follow decision, that nobody shall again have an opportunity of taking flight. The compositor mistook the *f* for a long *s*, and omitted to notice the *l* which followed it.

SCENE II.

P. 160. Much of what passes between Lady Macduff and her young son, *viz.* from "As birds do, mother," down to "and hang up them," is crossed out with a pen. Several comparatively small changes are made in the scene: thus Ross says, "And do not *know't* ourselves" for "And do not know ourselves;" and a few lines lower, "*'T* shall not be long" for "Shall not be long."

SCENE III.

P. 164. Malcolm, speaking of himself, observes,—

"In whom I know
All the particulars of vice so grafted,

That, when they shall be open'd, black Macbeth
Will seem as pure as snow."

Here, as has been said on many former occasions, "open'd" affords sense, but as it is inferior to that given by the correction in the folio, 1632, we need not hesitate in concluding that Shakespeare, carrying on the figure suggested by the word "grafted," as applied to fruit, must have written,—

"In whom I know
All the particulars of vice so grafted,
That, when they shall be *ripen'd*, black Macbeth
Will seem as pure as snow."

Lower down, we are instructed to alter the word "convey" to *enjoy*, where Macduff tells Malcolm,—

"You may
Convey your pleasures in a spacious plenty,
And yet seem cold."

When *enjoy* was written *enjoy*, as it usually was till the middle of the 17th century, the printer's lapse may at once be explained.

All that subsequently passes between Malcolm, Macduff, and a Doctor, respecting the cure of the evil, is struck out. It has been supposed that it was inserted, in part, to gratify King James, and after his death it was perhaps omitted.

At the conclusion of the scene (p. 170), the old reading of the folios, "This time goes manly," is changed to "This *tune* goes manly," of which, however, there never has been any doubt since the days of Rowe. We only notice it as another of the instances in which we have already seen "tune" and "time" confounded.

ACT V. SCENE II.

P. 174. Another word, very liable to the same perversion, occurs in the next emendation. The Scottish insurgent Lords are talking of the unsettled condition of Macbeth's mind, "Some say he's mad," &c., and Cathness adds,—

"But, for certain,
He cannot buckle his distemper'd cause
Within the belt of rule."

The old corrector substitutes, and with apparent reason, *courses* for "cause:" it was not Macbeth's "cause," but his *courses* of

action that was distempered. Just above, for "unrough youths" of the folio, the emendation is "*untough youths*," meaning tender youths.

SCENE III.

P. 176. In *Coriolanus* (p. 361) we have met with "cheer" misprinted *chair*; and here, if we may trust the emendation, we have *chair* misprinted "cheer." Macbeth, distracted between his guilt, his fear, and his confidence in preternatural promises, when besieged in Dunsinane Castle, exclaims,—

"This push
Will cheer me ever, or disseat me now.
I have liv'd long enough: my way of life
Is fall'n into the sear," &c.

These lines we are advised to correct in the following manner; and with regard to the first word amended, as we are to take "disseat" in the sense of *unseat* (the folio, 1632, misprints it *disease*), there can be little objection to understanding *chair*, as having reference to the royal seat or throne, which Macbeth occupies, and from which he dreads removal:—

"This push
Will *chair* me ever, or disseat me now.
I have liv'd long enough: my *May* of life
Is fall'n into the sear," &c.

Chair was Bishop Percy's suggestion, and "*May* of life" was proposed by Johnson: both, we see, are confirmed by a much anterior authority.

P. 177. In note 9 it is urged that in the line,—

"Cleanse the stuff'd bosom of that perilous stuff,"

the error was more likely to be in the repetition, than in the first use of the word "stuff'd." Such turns out to be the case; and we may presume that the old printer inserted "stuff" at the end of the line, owing to his having it in his mind from the earlier part of the line. From the writer of the manuscript notes in the folio, 1632, we learn that *grief* ought to have been inserted instead of "stuff;" and it is not impossible that the recurrence of the letter *f* at the end of each word had something to do with the blunder: he, therefore, puts the whole passage thus:—

"Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous grief,
Which weighs upon the heart."

SCENE IV.

P. 178. Malcolm says of Macbeth's power and followers,—

"For where there is advantage to be given,
Both more and less have given him the revolt."

Advantage was hardly so much to be "given," as to be procured by revolt; and as it also seems unlikely that the same verb should have been used in the very next line, we may feel confident that when the old corrector puts it,—

"For when there is advantage to be *gotten*,"

he was warranted in making the change. In the next scene Macbeth complains that the ranks of his enemies were filled by those who ought to have been his friends:—

"Were they not *farç'd* with those that should be ours,
We might have met them *dareful*, beard to beard."

Farç'd is misrepresented as "forc'd" in the old copies, and in all modern editions; but, as we gather from the substitution of the letter *a* in the margin of the folio, 1632, the meaning is that the ranks of the besiegers were *stuffed* or *filled out* by soldiers who had revolted from Macbeth.

Just afterwards, we encounter another alteration of more moment, when Macbeth asks the meaning of the "cry of women" that he has heard within: he says,—

"The time has been, my senses would have cool'd
To hear a night-shriek."

The manuscript-correction here is *quailed* for "cooled," a much more forcible word; but this is one of the places where it is very possible, that the person recommending the change may have exercised his judgment, rather than stated his knowledge. It scarcely seems likely that one word should have been mistaken for the other, but this observation will, of course, apply to many of the errors that have been from time to time pointed out. How little old compositors attended to the sense is proved on the next page by the fact that "dusty death," which occurs only a few lines subsequently, and

which is rightly printed in the folio, 1623, is converted into "*study* death" in the folio, 1632. *Study* is deleted, and "dusty" placed in the margin by the old corrector: nevertheless, "*study* death" has met with its perverse vindicator in comparatively modern times.

An addition is made to the printed stage-direction (p. 186), *Enter Macduff with Macbeth's head*, in these words, which show the somewhat remarkable manner in which the spectacle was presented to the audience, *on a pike—stick it in the ground*. This action precisely accords with what Macduff says on the occasion:—

"Hail, king! for so thou art. Behold, where stands
The usurper's cursed head."

HAMLET.

ACT I. SCENE I.

P. 195. When Bernardo comes to relieve Francisco on guard, the latter observes,—

“ You come most carefully upon your hour; ”

to which Bernardo answers, as the text stands in the old copies, “ Tis now struck twelve.” Steevens suspected that Bernardo ought to say, “ Tis *new* struck twelve; ” and in the folio, 1632, as corrected in manuscript, such is the reading: Bernardo means that he deserves Francisco’s praise for his punctuality in coming just as the clock has struck.

P. 197. The printed stage-directions in this tragedy are more numerous than in many others, so that fewer remain to be supplied in manuscript. Sometimes, where they are not new, additions are made to them: thus, when we have *Enter the Ghost*, the word *armed* is written in parenthesis, to show what was his appearance in this scene; afterwards, we shall find that when the Ghost visits Hamlet and his mother in the closet scene (p. 289), he is described in manuscript as *unarmed*, though we are not told, as in the quarto, 1603, that he is “ in his night gown.” Perhaps, in consistency with what Hamlet says, he was there supposed to be “ in his habit as he lived; ” and when the drama was represented before the old corrector, it may have been the custom of the theatre that the Ghost should come before the audience, not “ in his night gown,” but in his ordinary apparel. We may presume also that in this first scene a cock

was heard to crow, in order to give the Ghost notice of the fit time for his departure, *Cock crows* being placed in the margin opposite the words "Stop it, Marcellus."

P. 199. Whether the old corrector did or did not resort to any of the quartos for assistance, they all have

"Shark'd up a list of lawless resolute,"

for "*landless* resolute" (to which it was changed in the folios), and "lawless" is imported into the folio, 1632. The cock (p. 201) is called there in manuscript "the trumpet of the morn," and not of the *day*, "morn" being the reading of the quartos, and *day* of the folios.

SCENE II.

P. 202. More passages than usual are crossed out in this play, owing to its extreme length; and wherever the person who abridged it thought that even two or three lines could be dispensed with, they are erased. Thus in Horatio's speech, near the top of this page, the second and third lines, as well as the eighth and ninth, are struck out; and in the King's speech (before which he *takes his seat*) opening Scene II, the eleventh, twelfth, and thirteenth lines are marked for omission. Several other parts of the scene are treated in the same way; but if any corrections were required in them, they, as in other places, are made notwithstanding.

P. 205. When the Queen reproaches her son for continuing to wear his mourning, as the line is represented in the quartos, she says,—

"Good Hamlet, cast thy nighted colour off:"

the folios have *nightly* for "nighted," which the corrector of the folio, 1632, alters to *night-like*, which is certainly better than *nightly*, but is not countenanced by any known edition. Perhaps such was the word he had heard upon the stage, and therefore inserted it.

P. 208. Horatio on his entrance says to Hamlet,

"Hail to your lordship;"

and Hamlet's answer is,

"I am glad to see you well."

"Well" is too much for the verse, and is struck out. It might be hypercritical to object that Hamlet could hardly know the state of Horatio's health, when he was not sure even of his person—"Horatio,—or I do forget myself."

P. 210. Horatio, describing the effect of the appearance of the Ghost upon Bernardo and Marcellus, tells Hamlet, as the text of the quartos has it,—

"Whilst they, distill'd
Almost to jelly with the act of fear,
Stand dumb, and speak not to him."

The folios, on the other hand, read,—

"Whilst they, bestill'd
Almost to jelly with the act of fear," &c.

Neither word, "distill'd" or *bestill'd*, can be satisfactory ; but it is apparent that *bestill'd* was a misprint in the folio, 1623 (and from thence copied into the folio, 1632), for a word, very like it in letters, but affording a very clear and sensible meaning:—

"Whilst they, *bechill'd*
Almost to jelly with the act of fear,
Stand dumb, and speak not to him."

Bernardo and Marcellus were almost chilled to jelly by their apprehensions,—"the cold fit of fear" having come powerfully upon them. This must be deemed a text superior to that of any old or modern edition.

SCENE III.

P. 213. The address of Laertes to his sister, instructing her how to receive and return Hamlet's love, is full of verbal and literal errors in the folio, 1632 ; and, besides corrections of these, in three places the text is made to tally with that of the quartos : thus "safety" is substituted for *sanctity*, "act and place" for *sect and force*, and "keep you in the rear" for "keep *within* the rear." These various mistakes were transplanted from the earlier folio, and the setting of them right may look as if the authority of the quartos had been appealed to. Many other instances to the same effect might be adduced from this tragedy.

P. 215. Polonius, advising his son on the subject of apparel, thus speaks, as the lines have always stood,—

“And they in France, of the best rank and station,
Are of a most select and generous chief in that.”

Malone would explain “chief” heraldically; but it is simply an error of the press: “chief” was of old spelt “chiefe,” and the compositor misreading the long *s* for *f*, printed “chiefe” for *choise* or *choice* :—

“Are of a most select and generous *choice* in that.”

The folios print it *cheff*, but Steevens was disposed to think *choice* the word wanted, and he was not mistaken, for that alteration is made in the folio, 1632.

P. 217. Theobald guessed rightly that “sanctified and pious bonds” ought to be “sanctified and pious *bawds* ;” but three lines lower occurs an emendation in the folio, 1632, which nobody has speculated upon, but which is at least equally plausible. Polonius says to Ophelia,—

“I would not, in plain terms, from this time forth,
Have you so slander any moment leisure,
As to give words or talk with the lord Hamlet.”

For “slander” read *squander*, and for “moment” *moment’s* : she was not to waste a moment’s leisure upon him. The scribe seems to have misheard both *bawd* and *squander*. At the end of the speech this imperfect line occurs :—

“Look to’t, I charge you ; come your ways.”

The old correction is,—

“Look to’t, I charge you ; *so now*, come your ways.”

So now may have dropped out, or may have been added merely to complete the measure.

SCENE IV.

P. 220. When the Ghost enters, a manuscript note states that he is *armed as before*. There is a remarkable marginal instruction to the player of the part of Hamlet, that after he has exclaimed,—

“Angels and ministers of grace defend us !”

he is to *pause* before he continues. This seems natural, and

therefore judicious; and we may, perhaps, infer that such was the mode in which Richard Burbadge (the original representative of the character) delivered the address. From him it may have been handed down to the time of the old corrector through Joseph Taylor, who followed Burbadge in this and some other principal parts. During this *pause* we may suppose that the actor was gasping for breath, with his eyes fixed upon the apparition, and unable for some moments to proceed. The ink, with which *pause* and some other words are written, is lighter coloured than that generally used by the manuscript-corrector, and it is certain that neither the corrections nor the stage-directions were all inserted at the same time.

SCENE V.

P. 222. This, according to the ancient stage-arrangements, and according to the representations of the old editions, was, probably, not a new scene; for after Hamlet and the Ghost have gone out, as it were to "a more removed ground," Horatio and Marcellus say a few words and retire: Hamlet and the Ghost then return to the scene, and it seems to have been left to the audience to imagine that the ground on which they stood was not, in fact, the same they had before occupied.

It is to be observed that the Acts and Scenes are not divided in the quartos; and in the folios, though *Actus Primus* and *Actus Secundus* are marked (with the distinction of some of the scenes), we are without any printed notes of the kind during the rest of the tragedy. The emendator of the folio, 1632, was, therefore, the first to supply the deficiency: he appears to have done so accurately (with one or two exceptions) according to the practice in his age, but by no means precisely the same as in modern editions.

In the last line on this page we are desired by the old corrector to read "confin'd to *lasting* fires," instead of "confin'd to *fast* in fires," a change recommended by Heath in his "Revisal." Steevens, Farmer, and Mason contend that no alteration is required.

P. 225. Regarding the subsequent lines, as invariably printed, an advantageous proposal is made in the corrected folio, 1632:—

"Thus was I, sleeping, by a brother's hand,
Of life, of crown, of queen, at once dispatch'd."

"Dispatch'd" cannot be right, and why should Shakespeare employ a wrong word, when another, that is unobjectionable, at once presents itself, *viz.*—

"Of life, of crown, of queen, at once *despoil'd*?"

Misreading was, most likely, the cause of this blunder: the earliest quarto, 1603, has *depriv'd* for "dispatch'd," of the other quartos and folios; but we may feel confident that the poet's misprinted word was *despoil'd*. It is written upon an erasure, and possibly the old corrector first inserted *depriv'd*, and afterwards saw reason to change it to *despoil'd*, as the true language of the poet.

P. 226. Hamlet ejaculates, in reference to his mother,—

"O, most pernicious woman!"

The folio, 1632, has two words in the margin which make the line perfect as regards measure:—

"O, most pernicious *and perfidious* woman!"

ACT II. SCENE II.

P. 236. We have here an addition to many proofs how one word was put for another, because the word misprinted occurred in a different part of the same line: the quartos assign to Polonius,—

"My news shall be the fruit to that great feast."

In the folio, 1623, it became,—

"My news shall be the *news* to that great feast;"

which was absurdly repeated in the folio, 1632; but "fruit" is restored (perhaps from one of the quartos) in the margin of the second folio; but a water-stain has gone near to obliterate it.

P. 242. Exactly the same lapse occurs here: the quartos make Polonius ask Hamlet,—

"I mean the matter that you read, my lord."

In the folios it stands,—

“I mean the matter that you *mean*, my lord.”

A corresponding correction erases *mean*, and inserts “read” in its place.

P. 246. To show how minute and particular the owner of the folio, 1632, who introduced the manuscript notes, was in the stage-directions, it may be stated that before Hamlet says, “Man delights not me; no, nor woman neither,” &c., Rosencrantz is directed to *smile*, in order that the actor might not forget to do so. What afterwards passes between Hamlet and Rosencrantz respecting the popularity of companies of young performers, under the titles of Children of the Revels, Children of Paul’s, &c., is crossed out with a pen, because, among other reasons, at the time when the play was shortened, this portion was inapplicable.

P. 251. Pope’s emendation, in opposition to all the ancient authorities, of *salt* for “sallets,” is supported by a correction in the folio, 1632: if we rely upon it, we must hereafter print, “there was no *salt* in the lines.”

P. 254. We must attribute to mishearing a corruption, though not of much importance, in the last line of the Player’s probationary speech, referring to the clamorous grief of Hecuba, when she saw Priam’s limbs “minced” by the sword of Pyrrhus:—

“Would have made milch the burning eyes of heaven,
And passion in the gods.”

“And *passionate* (i. e. compassionate) the gods” is the way in which we learn we ought to read the last hemistich: to say that it made “passion in the gods” is certainly sense, but the emendation proposed may be the text.

P. 256. The same is to be remarked of the next change that occurs in the folio, 1632: it is in Hamlet’s soliloquy, where he adverts to his own irresoluteness:—

“For it cannot be,
But I am pigeon-liver’d, and lack gall
To make oppression bitter.”

It was not "oppression," but crime, that was to be punished by him ; and to read

"To make *transgression* bitter"

is so far an improvement : the similarity in the sound of the terminations of both words may have misled the copyist. "Oppression" is, however, intelligible.

ACT III. SCENE I.

P. 260. The manuscript-annotator adopts two changes in the quartos in Hamlet's great soliloquy: these are "the proud man's contumely" instead of "the *poor* man's contumely," as it is given in all the folios ; and "the pangs of despis'd love" instead of "the pangs of *dispris'd* love," as also there misprinted.

P. 263. Hamlet, in old and modern editions, tells Ophelia, "I am very proud, revengeful, ambitious ; with more offences at my beck, than I have thoughts to put them in." Steevens says that "more offences at my beck" means "always ready to come about me:" this may be so, but a manuscript-correction supplies a much more natural word and easy interpretation, *viz.* that Hamlet is loaded with offences—"with more offences at my *back*, than I have thoughts to put them in."

SCENE II.

P. 266. The several misprints in the folio, 1623, in Hamlet's directions to the Players, are copied, and multiplied in the folio, 1632, but not one of them escapes correction : among them we may mention that "*or Norman*" is altered to "*nor man*" by striking out the conjunction, and dividing the word. This emendation entirely discountenances Farmer's notion that Mussulman was intended. To the printed introduction of the scene, *Enter Hamlet and two or three of the Players*, is added *unready* ; that is to say, not yet 'tired for the parts they were to fill in the play within a play.

P. 268. Among other adoptions from the quartos may be mentioned "comment of *thy* soul," instead of "comment of my soul," of the folios.

P. 270. It may be considered a somewhat singular feature in the manuscript-corrections, especially of this drama, that all passages of an indecent character are carefully erased. Such are portions of the dialogue between Hamlet and Ophelia, prior to and during the representation before the King and Queen, which Steevens seemed to think "were peculiar to the young and fashionable of the age of Shakespeare." It appears, however, that not very long after "the age of Shakespeare," they were struck out, either on account of their needless indelicacy, or for the sake of abbreviating the performance; perhaps both.

P. 274. For Hamlet's unfinished sentence, "If she should break it now,—" the old corrector puts two words in his margin, altering the text to "If she should break *her vow*,"—referring, of course, to the Player Queen's asseveration against second marriage.

P. 275. Johnson, Steevens, Farmer, and Tollet differed whether, when Ophelia remarks, "Still better and worse," Hamlet ought to say, "So you *mistake* your husbands," as it is given in the quarto, 1604, and in the folios, or "So you must take your husbands," *vis.* for better for worse. When these annotators wrote, it was not known that a still earlier quarto (1603) has it, "So you must take your husband;" and, in addition, it now appears that the old corrector of the folio, 1632, altered the reading there found to "So you *must* take your husbands." In the same way, it has been doubted when Hamlet on a subsequent page (277) speaks of "two Provincial roses on my *rac'd* shoes" (we spell it as in the folios; the quartos print it *ras'd*), he means *rayed* shoes, *razed* shoes, or *raised*, that is, elevated shoes. The old corrector spells it "*raised* shoes," and we may presume that that is what was intended; namely, shoes which gave the actor artificial height. This is the more probable, because Richard Burbadge, the original Hamlet, was, if we are not mistaken, a man of rather short stature.

P. 277. The two lines delivered by Hamlet after the sudden breaking off of the play,—

"For if the King like not the comedy,
Why then, belike,—he likes it not, perdy,"

are underscored as a quotation ; and such we may reasonably suppose them to be. The same remark applies to the quotation respecting "the stricken deer," and Damon.

SCENE III.

P. 282. The imperfect line assigned to Guildenstern in the folio, 1632,—

"To keep those many bodies safe,"

stands in the folio, 1623,—

"To keep those many many bodies safe ;"

and the old corrector, instead of the repetition of "many," inserts *very*,—

"To keep those *very* many bodies safe."

P. 283. When the King, in his soliloquy, says,—

"Offence's gilded hand may shove by justice,
And oft 'tis seen, the wicked prize itself
Buys out the law,"

we need no great persuasion to make us believe that we ought to read, as a manuscript note tells us,—

"And oft 'tis seen, the wicked *purse* itself
Buys out the law."

When Hamlet enters *behind*, another stage-direction (printed in no copy) states that he has *his sword drawn* ready to kill the King, if his resolution had held. The old mode of acting the scene appears to have been, that, when Hamlet came in at the back, the King was kneeling in front of the stage, and did not *retire and kneel*, as stated in modern editions.

SCENE IV.

P. 285. Before Hamlet comes to his mother, in the closet-scene, Polonius hides himself behind the arras, and says, as it has been invariably printed,—

"I'll silence me e'en here."

That this is a misprint we might guess without any hint from the corrected folio, 1632, which thus gives the words,—

"I'll *'seonce* me even here."

Johnson felt obliged to explain that "I'll silence me e'en here" meant "I'll use no more words." In "The Merry Wives," Falstaff says, "I will ensconce me behind the arras," which is exactly what Polonius does. *Sconce* and *ensconce* are often used figuratively for *hide*.

P. 286. For "I'll set those to you," the Queen is represented as telling Hamlet "I'll *send* those to you." "Set," possibly, was caught from the next line but one.

P. 288. When Hamlet is comparing the representations of his father and his uncle, the first folio has "wholesome *breath*" instead of "wholesome brother" of the quartos, and the second folio adds to it various verbal and literal errors; but all editions, modern as well as ancient, contain a reading, the change of which in the folio, 1632, must be admitted to be a considerable improvement. The misprint, with a careless compositor, must have been an easy one: it occurs where the hero says to his mother,—

"For, at your age
The hey-day in the blood is tame, it's humble,
And waits upon the judgment; and what judgment
Would step from this to this?"

i. e. from his father to his uncle: Hamlet is exalting the first, and debasing the last; and the expression, "Would step from this to this," is feeble and inexpressive, while a slight alteration in one word makes a vast difference:—

"And what judgment
Would *stoop* from this to this?"

P. 290. After the entrance of the Ghost *unarmed*, as has been already mentioned, Hamlet thus addresses it in all copies,—

"Do you not come your tardy son to chide,
That, laps'd in time and passion, lets go by
The important acting of your dread command?"

The amended reading offered in the folio, 1632, is,—

"That laps'd in *fume* and passion," &c.;

but "laps'd in time and passion" might, nevertheless, be right, supposing Hamlet to intend that he has let slip the proper opportunity.

ACT IV. SCENE III.

P. 298. The emendation next to be noticed is certainly well worthy of consideration, and perhaps of adoption. The King asks Hamlet where Polonius is at supper, and the answer is this in the quartos:—

"Not where he eats, but where he is eaten: a certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet," &c.

The folios omit "politic," probably unintentionally, but possibly because it was not understood why the worms should be called "politic." The old corrector of the folio, 1632, leads us to suppose that "politic" was misprinted, or miswritten, for an epithet, certainly more applicable in the place where it occurs, in reference to the taste of the worms for the rich "diet" they were enjoying:—

"A certain convocation of *palated* worms are e'en at him. Your worm is your only emperor for diet: we fat all creatures else to fat us, and we fat ourselves for maggots."

It is easy to suppose that "politic," a word with which the scribe was familiar, was misheard by him for the unusual word *palated*. Shakespeare employs to *palate* as a verb in "Coriolanus," Act III. Scene I., and in "Antony and Cleopatra," Act V. Scene II.; and it is doing no great violence to imagine that he here uses the participle of the same verb. If the text had always stood "*palated* worms," and it had been proposed to change it to "politic worms," few readers would for an instant have consented to relinquish an expression so peculiarly Shakespearian.

The short scene (IV.) where Fortinbras is seen at the head of his army is entirely omitted.

SCENE V.

P. 304. It is worth a brief note, to state that the second of Ophelia's fragments of ballads,—

"And at his head a grass-green turf,"

is transposed in the amended folio, 1632, to—

"And at his head a *green grass* turf."

On the next page, the folio, 1632, for the line as it stands in the folio, 1623,—

“Let in the maid, that out a maid,”

misprints “Let in” twice, instead of “that out” in the second instance. This blunder is set right in the margin. When Ophelia re-enters, “Fare you well, my dove” (p. 310), is given in all the folios as part of her ballad; but it is marked by the old corrector as spoken, and not sung. Again, the same authority tells us that the lines on p. 311,—

“No, no, he is dead;
Go to thy death-bed,”

ought to run, as we may very well believe,—

“No, no, he is dead,
Gone to his death-bed,
He never will come again.”

It has always hitherto been printed, “Go to *thy* death-bed,” and we can scarcely think the proposed change in the words of a then well-known ballad merely arbitrary. For

“His beard was as white as snow,”

the correction in manuscript is,—

“His beard was white as snow.”

In the folios it is, “His beard as white as snow,” and the variation may be deemed immaterial. When Ophelia makes her exit, it is stated that she goes out *dancing distracted*, although she had sung such a melancholy ditty just before, and had taken such a sad farewell. It is the last we see of her.

P. 307. The gentleman who enters *in haste*, speaking of the insurrection in favour of Laertes, says in the old editions “The rabble call him, lord.” The marginal change here is *king* for “lord,” in consistency with what is added a few lines lower, as the exclamation of the multitude, “Laertes shall be king.”

SCENE VII.

P. 314. The folios differ from the quartos in the last line of this page, and in the first line of the next; and the old corrector, instead of adopting the language of the quartos, introduces a trifling emendation, which makes the sense of the author very intelligible, and perhaps gives the manner in which the passage had been recited. Laertes is speaking of his sister,—

"Who was (if praises may go back again)
Sole challenger on mount of all the age
 For her perfection."

For *who was* the quartos have "whose worth," and for *sole*, "stood." The old corrector reverts to the language of the quartos on p. 319, where Laertes, alluding to the poisonous unction he had bought of a mountebank, says "that but dip a knife in it," instead of "*I but dipp'd* a knife in it," of the folios.

P. 321. A nonsensical misprint found its way into the folio, 1623, where the Queen describes the death of Ophelia: the quartos properly read,—

"Pull'd the poor wretch from her melodious lay;"

which in the folio, 1623, stands,—

"Pull'd the poor wretch from her melodious *buy*;"

and in the folio, 1632,—

"Pull'd the poor wretch from her melodious *by*."

Perhaps "lay," substituted in the margin of the folio, 1632, was obtained from the quartos: nobody could imagine *buy* or *by* right.

ACT V. SCENE I.

P. 322. Two small portions of the Grave-diggers' Scene are struck through with a pen: the first relates to Adam being a gentleman, and the second to the length of time the First Grave-digger had filled his office, and the motive for sending Hamlet into England. If William Kemp played the part of the First Grave-digger, as has been conjectured (Chalmers's "Apology," p. 457), we need not be surprised at any expedient to keep such a favourite before the audience; but when he was lost, some reduction of the dialogue may have been held desirable, on account of the great length of the play. However, it is more than doubtful whether Kemp belonged to the same company as Shakespeare when Hamlet was produced. (See "Memoirs of the Actors in Shakespeare's Plays," pp. 105. 115.) For "Get thee to Yaughan," which some have supposed a misprint for a direction to *yawn*, and others, for an innkeeper's name, the corrector has "Get thee to *yon*," or go yonder, and "fetch me a stoop of liquor."

P. 329. The four lines in rhyme which follow Hamlet's prose introduction,—

"Imperial Cæsar, dead, and turn'd to clay," &c.,

are distinguished in the amended folio, 1632, as a quotation in the usual way; and they seem to have occurred to the speaker, as extremely apposite to what he had himself just said respecting the "dust of Alexander." We have no notion from whence the passage was taken.

P. 331. Instead of "splenetic and rash," the correction is "*splenetic* and rash;" but as "Sir" at the beginning of the line is not altered to *For*, we may be disposed to conclude that "Sir" is right.

P. 332. When Hamlet tells Laertes, as the line is printed every where,—

"I'll do't.—Dost thou come here to whine?"

the line clearly wants two syllables; and the corrector of the folio, 1632, makes Hamlet emphatically repeat, "I'll do't," which perfects the measure:—

"I'll do't: *I'll do't*.—Dost thou come here to whine?"

This repetition was probably omitted by the printer accidentally and carelessly.

The whole speech, beginning, "This is mere madness," is given to the King in the folios; but it is evident that at least part of it could not be uttered by him: a new prefix, in the margin of the second folio, assigns the three last lines to the Queen, while the two first are continued as before. In the quartos the Queen delivers all five lines; but it seems more likely that the King should interpose to tell the spectators of the funeral,—

"This is mere madness;

And thus a while the fit will work on him."

In some consistency with this view, the King, just afterwards, desires Horatio to follow Hamlet, who had rushed out.

SCENE II.

P. 333. The usual reading, when Hamlet is beginning his narrative to Horatio, has been,—

"Let us know,
Our indiscretion sometimes serves us well,
When our deep plots do pall."

The folios have "*dear* plots," and some of the quartos have "pall," and others, *fall*. It seems that "pall" and *fall* are errors of the press for *fail*, which is the word supplied in manuscript in the folio, 1632. There is, however, a previous change of "know" to *own*, and both alterations may seem warranted. The whole, therefore, stands as follows, when amended,—

"Let us *own*,
Our indiscretion sometimes serves us well,
When our deep plots do *fail*."

P. 336. The compositor of the folio, 1623, was guilty of a careless blunder when he printed "Sweet lord, if your *friendship* were at leisure," instead of "if your lordship were at leisure:" it was, notwithstanding, copied into the folio, 1632, where it is set right in the margin. Precisely the same course was pursued with a lapse on p. 340, where, in all the folios, *tongue* is misprinted for "turn," and "hurt my mother," for "hurt my brother." This part of the tragedy is ill-represented in both the earliest folio impressions; but the most minute inaccuracy did not elude the attention of the old amender of the second folio.

P. 343. The printed stage-directions are extremely frequent in this last scene; nevertheless, the additions to them in manuscript in the folio, 1632, are many. Thus, no printed note being given when the Queen *drinks* the poison, the proper place is duly marked, as well as when *she dies*. When Horatio *snatches the cup* in order to poison himself, and when Hamlet *strives and gets it from him*, the necessary information is furnished in the margin. It should seem that the directions were not all added at the same time, but, perhaps, as the writer became aware of their importance, for the ink is not always alike.

P. 344. During the fencing-match, the Queen interposes that Hamlet may take breath: in the quartos, her words are these,—

"He's fat and scant of breath.—
Here, Hamlet, take my napkin, rub thy brows."

In the folios, the passage is merely

“He’s fat and scant of breath.—
Here’s a napkin, rub thy brows.”

The second line is obviously defective, and the corrector of the folio, 1632, does not, in this instance, cure it by importing the text of the quartos, but that of some independent authority: perhaps his emendation here, as in some other places, represents the passage as it was commonly delivered by the player of the part of the Queen:—

“He’s fat and scant of breath.—
Here *is* a napkin, rub thy brows, *my son*.”

P. 347. The drama, abridged, as far as we can judge, for, or from, representation some time after the appearance of the folio, 1632, concludes with the two lines spoken by Horatio over the dead body of Hamlet: all the rest, including “Why does the drum come hither,” is crossed out, so that nothing is seen of Fortinbras, nor of the English ambassadors. The lines put into the mouth of Horatio are these, as they stand in every edition, Hamlet having just expired:—

“Now cracks a noble heart.—Good night, sweet prince,
And flights of angels sing thee to thy rest.”

However, it seems to have been thought, about the time the abbreviations were made, that the tragedy ought to end with a rhyming couplet, and we may infer that the alteration we meet with in the folio, 1632, was made for the purpose:—

“Now cracks a noble heart.—Good night, *be blest*,
And flights of angels sing thee to thy rest.”

This couplet is followed by the word *Finis*, in manuscript, as if to show that it was the conclusion of the piece; but still after “*Finis*” we meet with a couplet, which may have been intended as a closing tag, possibly to follow that we have last quoted. It runs thus:—

“While I remain behind to tell a tale,
That shall hereafter turn the hearers pale.”

Of course this weak, inanimate stuff could not have come from Shakespeare’s pen, but must have been added subsequently, and recited when the tragedy was abbreviated.

The necessary changes of the text, as we find it in the second folio, are continued, as if what follows the entrance of

Fortinbras, &c., had not been erased. The first is merely "This" for *His*, when Fortinbras says,—

"This quarry cries on havock," &c.

It is "*His* quarry," &c., in the folios, and certainly wrong.

P. 348. Fortinbras, seeing that the throne of Denmark is vacant, puts in his claim to it:—

"I have some rights of memory in this kingdom,
Which now to claim my vantage doth invite me."

These are the terms in the quartos; the folios, 1623 and 1632, nonsensically have "Which *are* to claim," &c. When Horatio replies, according to the correct text,—

"Of that I shall have also cause to speak,"

the folio, 1623, gives the line thus inaccurately:—

"Of that I shall have *always* cause to speak;"

which the folio, 1632, makes still worse:—

"Of that I shall *always* cause to speak."

These careless errors are corrected in manuscript in the later folio, where we also find an emendation in the margin which appears to be of considerable value. Horatio, in reference to the funeral of Hamlet, observes, as the line has invariably been printed,—

"But let this *same* be presently perform'd."

Same sounds poorly and awkwardly, and the old corrector states that it was not the poet's word, but one that might easily be mistaken for it: he puts it,—

"But let this *scene* be presently perform'd,"

viz. the scene of the funeral, at which, while Hamlet's body was placed "high on a stage," Horatio was to explain the cause of his death: the mention of "stage," both before and afterwards, and the use of the word "performed," afford confirmation, if needed, that Shakespeare's language was *scene*, and not "*same*." This may have been only a guessed misprint, but nobody else has ever guessed it.

KING LEAR.

ACT I. SCENE I.

P. 357. The first correction in this tragedy in the folio, 1632, is the erasure of "Sir" at the beginning of Goneril's speech, and the addition of a letter to convert *word* into "words." The line is there exactly reprinted from the folio, 1623, where it stands,—

"Sir, I love you more than word can wield the matter."

Here "Sir" is clearly redundant, and Regan, soon afterwards, commences her speech without it; *word* also should evidently be "words," even if we had not the authority of the quartos for the change.

P. 358. The folios also contain the following in Regan's answer to her father,—

" I profess
Myself an enemy to all other joys
That the most precious square of sense professes."

The compositor caught *professes*, instead of "possesses," from the line almost immediately above, and there cannot be a moment's hesitation in following the quartos, which are uniform. The question that has arisen has been as to the uncouth expression, "the most precious square of sense." Edwards contended that it is to be taken as "the full complement of all the senses;" in other words, the whole circle of the senses; and the old corrector furnishes a word, misprinted "square," that exactly conveys this meaning,—

" That the most precious *sphere* of sense possesses."

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She loved her father, according to her own assertion, beyond all other joys in the round, or *sphere*, of sense.

For "More richer than my tongue," of the quartos, and "More ponderous than my tongue," of the folios, the manuscript-correction is "More *plenteous* than my tongue." In Lear's next speech the amended reading is, "Although our last, *not least*," which so far follows the quartos.

P. 359. The quarto editions read thus, at the close of Cordelia's self-vindicatory speech:—

"Sure, I shall never marry like my sisters,
To love my father all."

The words in Italics are strangely left out in all the folios, and are added in manuscript in that of 1632. The incompleteness of the sentence makes us wonder how the defective text of the folio, 1623, could have been reprinted.

P. 360. It is to be noted that in the following,—

"As my great patron thought on in my prayers,"

the folio, 1632, omits "great," which word is not supplied, but the line is thus amended:—

"Lov'd as my father, as my master follow'd,
And as my patron thought on in my prayers."

Hence we may see that the corrector was not constantly guided by older editions, which are all in favour of "great."

P. 362. The folio, 1632, is made, in manuscript, to differ again from all earlier copies where Lear banishes Kent:—

"Five days we do allot thee for provision
To shield thee from diseases of the world,
And on the sixth to turn thy hated back
Upon our kingdom: if on the *seventh* day following
Thy banish'd trunk be found in our dominions," &c.

The quartos, as stated in note 10, have "four days," and "on the fifth;" and it may seem unlikely that Kent should be allowed till "the *tenth* day following" (as in the folios) to quit the kingdom. This, however, is a point of little importance, excepting as it may show, either that the passage was usually recited "the *seventh* day following," as amended in the folio, 1632, or that the person who altered the text

had some other authority for it. It is not probable that he would arbitrarily make the change.

P. 364. We can very readily believe, that in the following "best" ought to be printed *blest*,—

"This is most strange,
That she that even but now was your *blest* object,"

because in the next line but one of the same speech she is described as "most best, most dearest."

We come to a more important variation from every old copy, where Cordelia entreats her father to

"make known
It is no vicious blot, murder, or foulness,
No unchaste action, or dishonour'd step,
That hath depriv'd me of your grace and favour."

"Murder" (spelt *murther* in the folios) seems here entirely out of place: Cordelia could never contemplate that any body would suspect her of "murder," as the ground of her father's displeasure: she is referring to "vicious blots," and "foulness" in respect to virtue, and there cannot, we apprehend, be a doubt that the old corrector has given us the real language of Shakespeare when he puts the passage thus:—

"make known
It is no vicious blot, *nor other* foulness,
No unchaste action," &c.

The copyist or the compositor miswrote or misread *nor other* "murther," and thus occasioned a corruption, which has eternally been repeated. But there appears, on the same authority, to be another error in the later portion of what we have just above quoted:—

"No unchaste action, or dishonour'd *stoop*,
That hath depriv'd me of your grace and favour."

In Hamlet (p. 427) we have seen *stoop* misprinted "step," as here, and Cordelia alludes to some grossly derogatory act, some base condescension on her part, and not merely to some dishonourable "step" which she had taken: "step," for *stoop*, here reads most insignificantly, and could hardly have been the poet's language.

P. 366. The heroine, taking leave of her sisters, addresses them as

"The jewels of our father, with wash'd eyes
Cordelia leaves you."

Here we are told by a correction in the folio, 1632, to read "*Ye* jewels of our father;" the blunder, such as it is, having been occasioned by the common contraction of *ye* for "the." In Cordelia's next speech the line,—

"Who cover faults at last with shame derides,"

is altered to "shame *them* derides," as it is given in the quartos.

P. 374. Scene III., between Goneril and her Steward, is erased in the folio, 1632. We may add here, that the greater part of Scene V. is also struck out.

SCENE IV.

P. 381. What the Fool sings,—

"Fools had ne'er less grace in a year," &c.,

is marked as a quotation in the folio, 1632, perhaps from some satirical ballad of the time; and the third line is amended, so that, like the first, it rhymes in the middle:—

"And *well may fear* their wits to wear," &c.

The scrap that succeeds almost immediately is also underscored; but it is evident that the Fool alters this fragment to suit his purpose. The couplet on the next page has the same stage-direction, *Sing*, opposite to it, and it is likewise underscored.

ACT II. SCENE I.

P. 393. After hearing of the flight of Edgar, when he is supposed to have wounded Edmund for not entering into the conspiracy to murder their father, Gloster says, as the passage stands printed and punctuated in the folios,—

"Let him fly far:

Not in this land shall he remain uncaught
And found; dispatch, the noble duke my master,
My worthy arch and patron comes to-night," &c.

Here misprinting and mispointing have obscured the poet's

meaning, and the old corrector of the folio, 1632, amends as follows:—

“ Let him fly far :
Not in this land shall he remain uncaught,
And found, *dispatch'd*. The noble duke, my master,
My worthy arch and patron comes to-night,” &c.

That is to say, “ Let him fly far ; for if caught and found in this land he shall be *dispatch'd*.” What succeeds in the dialogue entirely supports this view ; for Gloster declares that by the authority of the Duke, who was expected, “ the murderous coward ” should be proclaimed and brought “ to the stake,” adding,—

“ All ports I'll bar ; the villain shall not 'scape.”

It may be noted that some correction appears formerly to have been made in Gloster's exclamation, “ Strong and fasten'd villain ! ” but obliterated afterwards : such is sometimes the case elsewhere.

P. 394. Both the folios are here very carelessly printed ; but, as might be supposed, that of 1632 gives the more imperfect notion of Shakespeare's text. Thus, for “ strange news,” of the quartos, the folios have *strungeness* ; but all the copies, quarto and folio, are wrong in the line,—

“ He whom my father nam'd ? your Edgar ? ”

for it obviously halts for want of two syllables : and the correction of the old annotator shows what they are:—

“ He whom my father nam'd ? *your heir*, your Edgar ? ”

It was natural that Regan should speak of him as Gloster's heir in the presence of Edmund, as hinting at the motive for Edgar's design on his father's life. Just below, there is a line with a syllable too many:—

“ Was he not companion with the riotous knights.”

The negative is erased in the folio, 1632, by which the measure is restored, and the sense not injured ; for Edmund immediately afterwards replies,—

“ Yes, madam, *yes* ; he was of that consort ; ”

giving additional emphasis by the repetition of the affirmative *yes*, which is not in any ancient copy : the compositor, having inserted “ yes ” once, left it out the second time, and

thus lamed the line. The folio, 1632, omits "his" before "revenues," but it is inserted in the margin.

Farther on, when Cornwall inquires, "Is he pursued?" Gloster replies, "Ay, my good lord," which does not complete the line: *he is* is therefore added to amend the metre, and we cannot, under the circumstances, suppose that it was a mere volunteered correction.

SCENE II.

P. 396. When Kent tells Oswald, "If I had thee in Lipsbury pinfold, I would make thee care for me," the commentators have been puzzled to know where "Lipsbury pinfold" was situated, and Farmer and Steevens supposed it "a cant phrase." In the folio, 1632, it is altered to "*Finsbury* pinfold;" and a misprint was, doubtless, the cause of the difficulty. There was, probably (though it is not mentioned by local historians), an old pinfold standing in Finsbury in the time of Shakespeare, in connexion with Moorfields, and well known to his audiences; and to this, without caring for the anachronism, he alluded.

P. 399. For the deficient line, which Sir T. Hanmer amended by "As" at the beginning of it, the emendator has,—

"And knowing nought, like dogs, but following."

The next line but one he gives thus:—

"Smile *at* my speeches, as I were a fool?"

The usual text has been "Smile you my speeches," &c.

SCENE IV.

P. 406. In the corrected folio, 1632, we encounter a very material alteration in the Fool's satirical rhymes, showing that the conclusion, always hitherto printed as prose, was also in verse: the last part stands thus in type in the folio, 1632:—

"But for all this, thou shalt have as many dolours for thy dear daughters, as thou canst tell in a year."

The manuscript-corrector makes the whole run thus:—

"Fathers that wear rags,
Do make their children blind;
But fathers, that bear bags,
Shall see their children kind.

Fortune, that arrant whore,
 Ne'er turns the key to the poor.
 But, for all this, *it follows*,
 Thou shalt have as many dolours
 For thy daughters dear,
 As thou canst tell in a year."

The folio, 1632, alone contains the word "dear," but there it was transposed, since it forms the rhyme to "year."

In the Fool's rhymes on the next page, there is a perversion in the two last lines, which have been always thus erroneously printed:—

"The knave turns fool that runs away,
 The fool no knave perdy."

This is exactly the contrary of what is meant: in the first six lines the Fool says, that a mercenary knave quits his master in a storm, but that a fool remains with him; and he follows it up by observing that the fool turns knave when he abandons his master, although the knave can be considered no fool for doing so, and taking care of himself:—

"The fool turns knave that runs away,
 The knave no fool, perdy."

The corrector of the folio, 1632, transposes the words, in order to make them run as above.

P. 410. We have here an instance of mishearing on the part of the scribe, which has occasioned an indisputable blunder. Regan tells Lear to submit, and to tell Goneril that he has wronged her: he breaks out in reply,—

"Ask her forgiveness?
 Do you but mark how this becomes the house:
 'Dear daughter, I confess that I am old,' " &c.

What has "the house" to do with it? They are talking outside Gloster's castle, and not in, nor referring to, any habitation. What Lear should say is what the old corrector makes him say:—

"Ask her forgiveness?
 Do you but mark how this becomes the *mouth*:
 'Dear daughter, I confess that I am old,' " &c.

Between the copyist and the compositor, *mouth* became "house." After *kneeling*, while he says the above, Lear never gets up again in modern editions; but a note in the folio, 1632,

directs the actor to *rise* at the beginning of his next passionate speech, "Never, Regan," &c.

The conjecture, in note 9 on the next page, that the epithet "tender-bafted" ought to be *tender-hearted*, is supported by a marginal emendation in the folio, 1632.

P. 412. Regan again advises Lear to humble himself, and return to Goneril: he exclaims, as the passage stands in modern editions,—

"Return to her? and fifty men dismiss'd?
No, rather I abjure all roofs, and choose
To wage against the enmity of the air;
To be a comrade with the wolf and owl.—
Necessity's sharp pinch!"

From the folio, 1632, and its corrections, we learn that the omission of the aspirate has occasioned a serious error here. "Necessity's sharp pinch!" has always been printed as an exclamation by itself, without connexion; but it seems that Shakespeare made the verb *howl* transitive, and that in future the lines ought to be printed as follows:—

"To be a comrade with the wolf, and *howl*
Necessity's sharp pinch."

i. e. howl like the wolf when he feels the sharp pinch of necessity. The punctuation of the folios, if that can be any guide, warrants this indisputable construction of the text.

P. 414. In the line in Lear's speech,—

"You heavens, give me *but* patience, patience I need!"

The repetition of "patience" appears at one time to have been struck through, and to have been subsequently restored. The ordinary reading is "that patience," and we feel by no means sure that "*but* patience" has any advantage over it, excepting that it is the word of the old corrector: he deliberately left *but* when he restored "patience."

ACT III. SCENE I.

P. 417. Kent tells the Gentleman, whom he meets, of some disagreement between the Dukes, information of which has been communicated to France by their

“servants, who seem no less,
Which are to France the spies and speculations
Intelligent of our state.”

“Speculations,” of all the old copies, must be wrong both as regards meaning and measure; and the old corrector instructs us to read *spectators* instead of it, although the accentuation may be unusual:—

“Which are to France the spies and *spectators*
Intelligent of our state.”

A few lines lower he puts *flourishings* for “furnishings,” with apparent fitness, though Steevens would justify “furnishings” by a quotation from the preface to one of Greene’s tracts, no doubt itself a corruption, where he talks of “lending the world a furnish of wit;” “a *flourish* of wit” must have been Greene’s expression. Here, again, one corruption is attempted to be supported by another.

SCENE II.

P. 420. There is no doubt that in the following passage we ought to read “perjure” and “simuler,” as suggested in note 4. The old corrector makes the passage run thus:—

“Hide thee, thou bloody hand;
Thou *perjure*, and thou *simuler* of virtue
That art incestuous.”

Perjure is perjurer (not “perjur’d,” as it stands in all the ancient editions), and *simuler* is simulator, and not “simular man,” as we find it in the quartos.

SCENE IV.

P. 425. In two several speeches by Edgar, on this page, the quarto editions are followed and deserted by the old corrector: thus in “through the sharp hawthorn blow the cold winds,” *cold*, which he inserts, is found in the quartos only; while, in the next speech of the same character, for “through sword and whirl-pool” he puts “through *swamp* and whirl-pool:” it is “ford and whirl-pool” in the quartos. The first of these is marked as a quotation (both here and on p. 427, where it again occurs), in the usual manner; and it was most likely derived from some then known ballad.

P. 427. The quartos, folios, and the old corrector, furnish us with three variations in a not very important passage of Edgar's speech. The most ancient authorities have "Keep thy word justly, swear not:" the folio, 1623, "Keep thy word's justice;" the folio, 1632, "Keep thy word, justice;" and finally, the old corrector, "Keep thy word, *do* justice." The first and the last seem best entitled to adoption, and the last may be the true text.

It is hardly worth a separate note to state, that in Edgar's enumeration of different kinds of dogs (p. 435), the word "Him" or "Hym" of all the old copies is not altered to "Lym," but to *Trim*, which we now use merely as the name of a dog, and not as the designation of a species.

SCENE VII.

P. 438. A more important change occurs near the opening of this scene, where Regan, Goneril, and Cornwall are talking of the manner in which Gloster is to be treated:—

Reg. Hang him instantly.
Gon. Pluck out his eyes.
Corn. Leave him to my displeasure."

Disposure for "displeasure" is the manuscript alteration, but it may be doubted whether it is an emendation. If *disposure* were not the word the old corrector had seen or heard in his day, why did he make the change?

P. 440. Concurrence will, perhaps, be altogether withheld from the proposal to read "*boi'd* up" for "buoy'd up" in Gloster's speech:—

"The sea, with such a storm as his bare head
 In hell-black night endur'd, would have buoy'd up,
 And quench'd the stelled fires."

Though we may not be disposed to recommend the change, it is necessary to point it out.

ACT IV. SCENE I.

P. 443. We meet with two comparatively small, but valuable amendments in the first line of Edgar's speech, which

opens this Act, one of which was speculated upon by Johnson. The common reading has been :—

“ Yet better thus, and known to be contemn'd,
Than still contemn'd and flatter'd.”

Johnson's suggestion was to read “and known” *unknown*; and this is what the corrector states ought to be the text. Edgar says, that it is better to be contemned because unknown, as he is in his disguise, than to be contemned and flattered when known. There is, however, a further change which deserves notice, *viz.* *Yes* for “Yet.” Edgar enters, moralising with himself, and giving his assent to some proposition that he had stated before he comes upon the stage: the passage ought, therefore, to stand as follows :—

“ *Yes*, better thus *unknown* to be contemn'd,
Than still contemn'd and flatter'd.”

At the bottom of this page we have another example of the manner in which the frequent mistake of *w* for *m* has in part led to the introduction of a corruption. Blind Gloster says, in answer to the Old Man,—

“ I have no way, and therefore want no eyes:
I stumbled when I saw. Full oft 'tis seen
Our means secure us; and our mere defects
Prove our commodities.”

In what way do “our means secure us?” The point is not that our means secure us, but that having no means is advantageous; “our mere defects,” or deficiencies, “prove our commodities.” The printer read *wants* “means,” and hence the blunder: Gloster is speaking of the advantage even of want of sight :—

“ Full oft 'tis seen
Our *wants* secure us, and our mere defects
Prove our commodities.”

Pope would read *mean* for “means,” but it does not support Gloster's argument; and it, besides, requires that the verb should be in the singular instead of the plural, as it is printed in all the old copies. “Means” is struck out, and *wants* substituted in the folio, 1632.

P. 445. Gloster, giving his purse to Edgar, whom he still supposes a lunatic beggar, says,—

"Heavens, deal so still!

Let the superfluous, and lust-dieted man,
That slaves your ordinance, that will not see," &c.

Discussion has been produced by the expression, "that slaves your ordinance:" Johnson understood it to mean, that slights or ridicules it, and Steevens, that makes a slave of it; while Malone, because he could suggest nothing, was in favour of adhering to the quartos—"that *stands* your ordinance." The setting right of a trifling typographical error clears the sense of the whole:—

"Heavens, deal so still!

Let the superfluous, and lust-dieted man,
That *braves* your ordinance, that will not see,
Because he doth not feel, feel your power quickly."

He *braves* the ordinance of heaven by his luxury, selfishness, and want of charity. This emendation can surely want no support.

SCENE IV.

P. 454. Whether the old corrector did or did not resort to the quartos, he makes the reading of the folios tally with them, where Cordelia entreats all the "unpublish'd virtues of the earth" to

"be aidant and remediate

In the good man's distress."

The word is *desires*, for "distress," in the folio, 1623, and the error was copied into the second folio.

SCENE VI.

P. 456. It may by some be considered only a needless refinement of Shakespeare's English, and of the English of his contemporaries, when the old emendator tells us to read "*horribly* steep" for "horrible steep."

P. 459. The literal errors, corrected in the folio, 1632, are here numerous: for "treasury of life" we have "*treasure* of life;" for "shrill-gorg'd lark" we have "*shrill-gor'd* lark;" and for "enridged sea" we have "*enraged* sea." The last only of these blunders belongs to the folio, 1623.

P. 460. Lear having entered dressed *with straws and flowers*, according to the manuscript stage-direction (for no printed

note of the kind is found, even where it is most wanted), inveighs against lust and hypocrisy :—

“ Behold yond’ simpering dame,
Whose face between her forks presageth snow;
Who minces virtue, and does shake the head
To hear of pleasure’s name.”

Malone says that “who minces virtue” means “whose virtue consists in appearance;” but that is the meaning of the poet, rather than of the words imputed to him; for it does not follow that “a lady who walks mincingly along,” as Malone has it, means thereby to affect virtue. “Mince” is, in truth, a lapse by the printer for *mimics*—“a dame that *mimics* virtue;” that is, who puts on the externals of modesty :—

“ Who *mimics* virtue, and does shake the head
To hear of pleasure’s name.”

Unless it can be shown that “minces” means the same as *mimics*, this emendation must hereafter form part of the text of Shakespeare.

P. 463. Lear thus incoherently preaches to blind Gloster, in every known copy of the play,—

“ When we are born, we cry that we are come
To this great stage of fools.—This a good block?
It were a delicate stratagem, to shoe
A troop of horse with felt.”

The commentators have been puzzled to explain why Lear starts away with the words, “This a good block;” and Ritson asks if we ought not to read “’Tis a good block.” They suppose that Lear pulls off his hat when he begins to preach, and speaks of it, but how does it appear that he has any hat on his head, when he comes in “fantastically dressed up with flowers?” He does not advert to his hat as “a good block” at all, but to the excellent stratagem he has in his mind, of shoeing a troop of horse with felt. The emendator of the folio, 1632, gives the text most satisfactorily, and shows that the word of the poet had been misheard :—

“ ’Tis a good *plot* :
It were a delicate stratagem, to shoe
A troop of horse with felt.”

This was the “good *plot*” uppermost in Lear’s thoughts.

Lower down, the corrector adds, "And laying Autumn's dust," perhaps from the quartos (where, however, it stands, "Ay, and for laying Autumn's dust"), in order to complete the sense, which is left defective in the folios.

P. 466. After reading Goneril's letter to Edmund, Edgar exclaims, as the words have always been printed after the folios,—

"O, undistinguish'd space of woman's will!
A plot upon her virtuous husband's life;
And the exchange my brother!"

Editors have speculated differently as to the meaning of the first line; but they reasoned upon false premises, since it does not by any means represent the poet's language, if we may put faith in the alteration introduced in the folio, 1632, or if we resort to common sense. Edgar is struck by the uncontrollable licentiousness of the desires of woman:—

"O, *unextinguish'd blaze* of woman's will!"

"*Blaze*" is to be taken for fire, and "will" for disposition; and the scribe misheard, or miswrote, *unextinguish'd blaze* as "undistinguish'd space," making nonsense of a passage which, properly printed, is as striking as it is intelligible. Malone's explanation was particularly unfortunate, *viz.* that there was no distinguishable space between the likings and loathings of women: the meaning clearly is, "Oh, the blaze of woman's licentiousness, which can never be extinguished!"

SCENE VII.

P. 467. Cordelia urges Kent to put off his humble disguise, but he answers,—

"Pardon me, dear madam;
Yet to be known shortens my made intent."

For "made intent," Warburton would substitute "*laid intent*;" but Johnson contends that "made intent" is only another word for formed intent. Both were wrong: "*main intent*" was miswritten "made intent," and hence the doubt: Kent refers to the chief purpose for which he had disguised himself, which would be anticipated and defeated, if he were too soon known:—

"Yet to be known shortens my *main* intent."

The compositor, perhaps, was confounded by the word "make" in the beginning of the next line.

ACT V. SCENE III.

P. 480. The quartos and folios differ when Albany accuses Edmund of treason, and throws down his gauntlet, saying,—

"I'll prove it on thy heart
Ere I taste bread, thou art in nothing less
Than I have here proclaimed thee."

This is the reading of the quartos; the folios more imperfectly have,—

"I'll *make* it on thy heart," &c.

The corrector of the folio, 1632, instead of taking "prove" from the quartos, and striking out "make," which was all that was necessary, keeps "make," and puts *good*, instead of "it," after it:—

"I'll make *good* on thy heart," &c.

This is another instance where the text of the quartos is deserted, although it would have been quite as easy here, as elsewhere, to follow it. Was the word *good* inserted only as a matter of judgment, to cure the evident defect of the folios, or was it derived from any authority?

P. 481. The old corrector strikes out the repetition of "privilege," as surplusage, damaging the verse. When Edgar challenges Edmund, he declares,—

"Maugre thy strength, youth, place, and eminence," &c.,

"thou art a traitor." The folio, 1632 (like that of 1623), transposes "place" and "youth," and in manuscript "place" is superseded by *skill*:—

"Maugre thy strength, *skill*, youth, and eminence."

Skill has evidently been written in the margin, but part of it having been accidentally torn away, only the three first letters of the word remain. It seems not unlikely that the mention of *skill* would follow "strength;" and "place" is certainly not wanted, with "eminence" in the same line.

P. 487. When Lear enters, bearing the dead Cordelia, he asks for a looking-glass :—

“Lend me a looking-glass ;
If that her breath will mist or stain the stone,
Why, then she lives.”

The looking-glass was not “stone,” and a manuscript-correction substitutes *shine*, as having been misprinted “stone :”—

“If that her breath will mist or stain the *shine* ;”

i. e. the polish of the looking-glass. “Stain” and “stone” read awkwardly in juxta-position, and the error might easily be committed. Of old, mirrors were made of steel, and Gascoigne wrote a well-known satire called by the contradictory title of “The Steel-glass :” hence it would not have surprised us if the poet’s word had been *steel* for “stone.”

P. 488. After Kent has spoken, Lear looks at him doubtfully, and observes, in all impressions,—

“This is a dull sight.—Are you not Kent?”

The words, “This is a dull sight,” are not in the quartos ; and Steevens parallels them by “This is a sorry sight,” from Macbeth ; while Blakeway contends that Lear only means that his eye-sight is bedimmed. Lear has previously stated that his eyes “are none of the best,” and here he means to complain of the badness, not of his “sight,” but of the light :—

“This is a dull *light*”

is the word in the folio, 1632, as amended. Lear would hardly call the sad spectacle before him “a dull sight ;” but his eyes being dim, and the *light* insufficient, he could not be sure whether the man before him was Kent. It was a mere misprint of “sight” for *light*.

P. 490. The folio, 1632, generally deficient in stage-directions, went out of its course to insert the word *Dies* after Kent’s two lines,—

“I have a journey, sir, shortly to go :
My master calls me ; I must not say, no.”

Hence some editors have imagined that the Speaker died instantly on the stage, before all the characters *exeunt with a dead march*. No other ancient authority supports this no-

tion, which Malone and Steevens disputed; and that they were well warranted in doing so, is proved by the fact that the old corrector of the folio, 1632, put his pen decisively through the word *Dies*. We may, therefore, certainly conclude that Kent, in what he says, only contemplates the probability of the near approach of the termination of his career, and that the editor or printer of the folio, 1632, had an entirely mistaken notion upon the subject. *Dies* is found in no quarto impression, nor was it derived from the folio, 1623.

OTHELLO.

ACT I. SCENE I.

P. 499. The first striking emendation in this tragedy (after the, perhaps needless, substitution of "*favour* and affection" for "letter and affection") is one which admits of much doubt: it occurs in the passage of Iago's speech:—

"Others there are,
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves."

For this the corrector of the folio, 1632, substitutes,—

"Who *learn'd* in forms and *usages* of duty," &c.

It is certain that *usages* was formerly spelt *vsages*, and the compositor may have committed an error by printing "visages" for *usages*; but, on the other hand, "hearts," in the next line, may have been intended as an antithesis to "visages," or outward appearances; and, in the second place, if the author had meant to employ the words "forms and *usages*," he would, perhaps, have said, not "*learn'd* in forms and *usages*," but "*train'd* in forms and *usages*." On the whole, therefore, it might be deemed unsafe to alter the received text in this instance, although in "*Troilus and Cressida*," Act IV. Scene II., we have the word *visage* misprinted for "usage," exactly as in the case before us. It is to be remarked that the proposed emendation applies to a part of Iago's speech which is erased with a pen, *viz.* from "We cannot all be masters," down to "I would not be Iago."

P. 500. We should feel little hesitation in altering "timorous" to *clamorous* in the following, where Iago tells Roderigo to awake and alarm Brabantio:—

"Do; with like timorous accent, and dire yell,
As when by night and negligence, the fire
Is spied in populous cities."

Here "timorous," even taking it as *frightened*, seems quite out of place, especially when coupled with "dire yell;" and we may, therefore, fairly conclude that the poet wrote, as the old corrector states,—

"Do; with like *clamorous* accent, and dire yell," &c.

P. 502. Roderigo informs Brabantio that his daughter had "made a gross revolt,"—

"Tying her duty, beauty, wit, and fortunes
In an extravagant and wheeling stranger."

Here the commentators have notes upon "extravagant," but pass over "wheeling" without explanation, although very unintelligible where it stands: a manuscript-correction in the folio, 1632, shows that it is a misprint for a most applicable epithet; and other emendations are proposed such as *Laying* for "Tying," and *on* for "in," which render the meaning much more obvious than in the ordinary reading:—

"*Laying* her duty, beauty, wit, and fortunes
On an extravagant and *wheeling* stranger."

Pope, adopting "Tying," follows it in the next line by the preposition *to* instead of "in;" neither *Laying* nor *on* are by any means absolutely necessary, but *wheeling* for "wheeling" is an important improvement of the text. Nothing can be more natural than that Roderigo should call Othello a "*wheeling* stranger," who had insinuated himself into the good graces of both father and daughter. In the next line but one "your chamber" is altered to "*her* chamber."

P. 503. Nobody has remarked upon a curious variation between the folios, 1623 and 1632, in Iago's line,—

"Though I do hate him as I do hell paines."

This is the reading of the quarto; but in the folio, 1623, the letters of the last word are misplaced,—

"Though I do hate him as I do hell *apines*."

The printer of the folio, 1632, not being able to understand *apines*, omitted the word altogether, making the line end

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imperfectly at "hell." The old corrector either saw what was meant in the folio, 1623, or, perhaps, was assisted by the quarto, for he places *paines* (as the word was then commonly spelt) in his margin, with a caret in the text.

SCENE III.

P. 509. The 2 Senator, referring to the contents of his letters, as different in the particulars, although alike in the main circumstances, observes,—

"As in these cases, where they aim reports,
'Tis oft with difference."

The expression, "where they aim reports" (or "where the aim reports," as Malone gives it from the folios), has occasioned discussion, although Johnson's interpretation has been usually followed. According to a correction in the folio, 1632, the words were misheard and misprinted, and the line is there given in a manner that clears away all obscurity:—

"As in these cases, *with the same* reports,
'Tis oft with difference."

That is, where the "reports" were substantially *the same*, there were frequent minor discrepancies. Such, we may readily believe, was Shakespeare's meaning, and Shakespeare's language.

P. 513. A manuscript change in the text in the folio, 1632, differs from all known editions. The quarto makes the Duke say,—

"To vouch this is no proof:
Without more certain and more over test,
Than these thin habits, and poor likelihoods," &c.

The folio, 1623, gives the second line thus:—

"Without more *wider* and more over test;"

and in the folio, 1632, as corrected, it stands:—

"Without more *evidence* and overt test."

Modern editors have "*overt* test;" but from whence *evidence* was derived by the old corrector, we cannot guess, unless he so heard the passage recited: the corruption, originating in the first folio, seems to afford some slight clue to the altered reading in the second folio.

P. 516. It ought to be noted that when, in the folios, Othello tells the Senate,—

“She gave me for my pains a world of kisses,”

the last word of the line is deleted in the folio, 1632, and “sighs” substituted in the margin, in accordance with the quarto impression; perhaps “sighs” was obtained from it, or from an actor’s mouth.

P. 520. Some material changes are made in Othello’s speech, after Desdemona has besought the Senate that she may accompany her husband to Cyprus. The text in the folio, 1623, is the following:—

“I therefore beg it not,
To please the palate of my appetite,
Nor to comply with heat the young affects
In my defunct, and proper satisfaction,
But to be free and bounteous to her mind:
And heaven defend your good souls, that you think
I will your serious and great business scant
When she is with me. No; when light-wing’d toys
Of feather’d Cupid seal with wanton dulness
My speculative and offic’d instrument,” &c.

The only difference between the folios, 1623 and 1632, is that, in the latter, “affects” is printed *effects*; but various emendations have been proposed by modern editors (into which it is not necessary here to enter) in order to explain or remove the obscurities belonging to nearly the whole passage. We subjoin the representation of the text as made by the corrector of the folio, 1632:—

“I therefore beg it not,
To please the palate of my appetite,
Nor to comply wi’ the *young effects of heat*
(In *me* defunct) and proper satisfaction,
But to be free and bounteous to her mind:
And heaven defend your *counsels*, that you think
I will your serious and great business scant,
When she is with me. No; when light-wing’d toys
Of feather’d Cupid *foil* with wanton dulness
My speculative and offic’d *instruments*,” &c.

In the third line it seems that “heat” got transposed, while *of* was omitted; in the fourth line, *me* was misprinted “my;” and in the sixth line, *counsels* became “good souls,” terms Othello would hardly apply to the Duke and Senators

of Venice. *Foil*, in the ninth line, agrees with the quartos, where *instruments* is also in the plural. These changes appear to be so effectual, as far as regards the plain sense of the passage, that all that some commentators have said in favour of *disjunct*, instead of "defunct" (the word in every old edition), is thrown away: Othello did not ask for the company of his wife for his own proper satisfaction, or to comply with the young effects of heat, in him dead at the age at which he had arrived; and he therefore undertook that no amorous trifling should induce him to neglect the great duties entrusted to him. The three lines beginning "Nor to comply," and some others at the end of the speech, were struck out, but the corrections continued.

P. 524. We meet with the change of an important epithet where Iago is encouraging Roderigo to hope, that distaste will soon grow up between Othello and Desdemona: it is where he says, as it is commonly printed,—

"If sanctimony and a frail vow, betwixt an erring barbarian and a super-subtle Venetian, be not too hard for my wits, and all the tribe of hell, thou shalt enjoy her."

How had Desdemona given proof that she was "super-subtle?" if she were so, she might be too cunning for the artifices of Iago. What he wished was to persuade Roderigo that her love for Othello was not firmly rooted, that "she must have change," and that ere long she would be found, as her countrywomen proverbially were, complying and yielding to her own desires: therefore, for "super-subtle," the correction in the folio, 1632, is *super-supple*: because she was "a *super-supple* Venetian," Roderigo was to hope that she would ere long submit to his importunity. "A frail vow" had passed between "an erring barbarian and a *super-supple* Venetian," which Iago was soon to break. For "brain of our lives" (in Iago's previous speech) of the folios, the old corrector's word is "*balance* of our lives" of the quarto.

ACT II. SCENE I.

P. 527. Cassio is called "a Veronessa" in the quarto and folios; but he was a Florentine, and such an alteration in the folio, 1632, makes him:—

"A *Florentine*, Michael Cassio."

But, unless *Florentine* be read as four syllables, the line would have run better had the emendation been

"A *Florentine*, *one* Michael Cassio."

As "*Veronesé*" must be read as four syllables, perhaps we ought to print its substitute, not *Florentine*, but *Florentino*, and the whole defect, both of verse and of sense, would then be cured.

P. 533. After Iago has delivered his satirical verses against the female sex, Desdemona asks, "How say you, Cassio? is he not a most profane and liberal counsellor?" By "counsellor," Johnson was here obliged to understand "one that discourses fearlessly and volubly;" but if we may believe the author of the emendations in the folio, 1632, "counsellor" was not the poet's word, but *censurer*, used in the same way as in "*Henry VIII.*," Act I. Scene II., where Wolsey speaks of "malicious censurers:" so Desdemona appeals to Cassio whether Iago, in the character he had just given of women, was not "a most profane and liberal *censurer*?"

P. 537. Near the close of Iago's longest speech, on this page, the word "course" occurs—"or from what other course you please:" a marginal note converts "course" into *cause*, referring to the *cause* of offence which Roderigo was to give to Cassio. In "*Macbeth*," Act V. Scene II., we have seen the converse of this alteration—"cause" for *course*. The two words were easily confounded.

P. 538. The subsequent quotation, as it appears in the folios, has occasioned discussion: Iago speaks:—

"Which thing to do,
If this poor trash of Venice, whom I trace
For his quick hunting, stand the putting on," &c.

The quarto has *crush* for "trace," which must be wrong, and Warburton read *brach*, meaning a dog, for "trash." He was right in his guess, according to a correction in the folio, 1632, where the passage is thus given:—

“Which thing to do,
If this poor *brach* of Venice, whom I *trash*
For his quick hunting, stand the putting on,” &c.

To *trash* a dog was to chastise it; and Iago in this sense chastised Roderigo for his too eager pursuit of Desdemona. The compositor blundered between *brach* and *trash*, and printed *trash* where he ought to have put “brach,” and *trace* where he ought to have put “trash:” these emendations remove the whole difficulty.

SCENE III.

P. 541. There is a remarkable discrepancy between the quarto and folios, which deserves the more notice, because the correction of an error in the folio, 1632, leads to an entirely new reading of an important word: Iago says, in the quarto, 1622,—

“Three lads of Cyprus, noble swelling spirits;”
in the folios it is,—

“Three *else* of Cyprus, noble swelling spirits;”

an undoubted blunder; and the question is, how “lads,” in the quarto, became *else* in the folios? Simply from mishearing on the part of the scribe: the poet’s word was probably not “lads,” but, as Iago jocularly calls them,—

“Three *elfs* of Cyprus, noble swelling spirits;”

and the manuscript-corrector alters “else” to *elfes*, or *elves*. Whether the true text be “lads” or *elfs*, the variation is curious; and it seems not improbable, as Iago terms them “spirits” in the last part of the line, that he would call them *elfs* in the first part of it. Our conviction is that Shakespeare wrote *elfes*, which, not being immediately understood, was printed “lads” in the quarto, 1622.

P. 546. The transposition made by Sir T. Hanmer, “all sense of place and duty” for “all place of sense and duty,” we might expect to see countenanced in the corrected folio, 1632, and it is so. In Iago’s next speech *them* is substituted for “men,” the allusion being, apparently, to the particular persons who had been engaged in the brawl.

P. 547. We have several times seen words which begin with

q printed with *c*: thus in Henry VIII. we have had *chine* for "queen" (p. 327), and in Macbeth *cooled* for "quailed" (p. 417). Here we meet with a repetition of the same strange mistake, in regard to a word that has been the source of considerable debate in the line,—

"And passion, having my best judgment collied."

The quarto has *cooled* for "collied;" and various explanations of "collied" have been given, but we are not required to state them, inasmuch as "collied" was, probably, not the poet's word:—

"And passion, having my best judgment *quelled*,"

is the substitution in the folio, 1632. Malone says that some "modern editor," whom he does not otherwise distinguish, had proposed *quelled*: Othello's judgment was *quelled*, or subdued, by his passion. The verb "collied" has here no apparent connexion with the "collied night" of "Midsummer Night's Dream."

P. 552. It may be enough to say that the old corrector does not accept the contraction of "probal," as it stands in all editions, but alters it to *probable*, which, pronounced in the time of two syllables, may suit the verse sufficiently well.

On the next page "when" is altered to *where*:—

"And bring him jump *where* he may Cassio find."

The adverb of place seems best adapted to the situation.

ACT III. SCENE I.

P. 554. The dialogue between Cassio, the Clown, and the Musicians is struck out, probably because it was necessary to abridge the performance: several verbal and literal errors are, nevertheless, set right; thus, "speak through the nose" is amended to "*squeak* through the nose;" *me* is erased as injurious surplusage where Cassio says, "Dost thou hear *me*, mine honest friend?" for "the gentlewoman that attends the general," we have "the gentlewoman that attends the general's wife;" and for "I shall seem to notify unto her,"

we are told to read, "I shall seem so to notify unto her." All these emendations are more or less required, and some of them are found in modern impressions, the sense making the blunders manifest.

SCENE III.

P. 559. In the parenthesis in Desdemona's appeal to Othello on behalf of Cassio,—

"(Save that, they say, the wars must make examples
Out of her best),"

the word "her" is naturally, but hardly necessarily, altered to "Out of *our* best." This part of the play is so well printed in the folios, that few corrections, excepting of punctuation, are introduced in the margin. It ought not to escape notice, however, that *mock*, of all the early impressions, is converted into "make" in the disputed line (p. 564),—

"It is the green-ey'd monster, which doth *make*
The meat it feeds on ;"

while the conclusion of the same speech is thus given :—

"Who dotes, yet doubts ; suspects, yet *fondly* loves."

It is "*strongly* loves" in the quarto, and "*soundly* loves" in the folios ; but the old corrector changed *soundly* to "fondly," and we conclude that such was the received text in his time.

P. 564. In the folios the hemistich "Is once to be resolv'd" is imperfect by the omission of the adverb ; but *once* is added in his margin by the corrector of the edition of 1632.

P. 566. The next emendation seems questionable, because the intention of the poet is expressed with sufficient distinctness as the text has hitherto stood : it is where Iago says,—

"But pardon me ; I do not in position
Distinctly *speak* of her."

He may refer merely to the position Desdemona occupies ; but still, what follows the above in some measure supports the recommended alteration :—

"But, pardon me, I do not in *suspicion*
Distinctly speak of her, though I may fear,
Her will, recoiling to her better judgment,
May fall to match you with her country forms,
And happily repent."

Notwithstanding his pretended fears, Iago affects still to persuade Othello to believe that his wife is innocent.

P. 567. Where Othello says of Iago that he "knows all qualities with a learned spirit," &c., the folios misprint "qualities" *quantities*. We are not aware that this mistake has been till now pointed out, but the old corrector discovered it, and remedied it.

P. 568. The imperfect and corrupt line in the folios,—

"If she be false, Heaven mock'd itself,"

appears thus in the quarto :—

"If she be false, O! then heaven mocks itself."

The emendator of the folio, 1632, furnishes a reading different from any old copy :—

"If she be false, O! heaven *doth* mock itself.—
I'll not believe it."

Such may have been his mode of completing the line, or it may have been the way in which he had seen it or heard it, though the difference is not very material.

The unprinted stage-directions are not many, but the ancient impressions have very few, even where most required. When Desdemona produces her handkerchief, in order to bind it round Othello's temples, *Offers to bind* is written in the margin; and when he rejects it, *Throws it away* is inserted in the same manner. Iago subsequently *snatcheth it* from Emilia.

P. 571. Othello's passionate exclamation in the quarto,—

"What sense had I of her stolen hours of lust?"

is the same in the folio, 1623, excepting that "of" is made *in*: in the folio, 1632, it is printed,—

"What *sent* had I *in* her stolen hours of lust?"

The old corrector here restores the language of the quarto; and two lines lower he erases "fed well," which found its way into the folios, and is not only utterly needless, but most prejudicial.

P. 574. The grossest portions of Iago's description of what

Othello might wish to see for the sake of conviction, and of Cassio's supposed dream, are struck through with a pen, but errors are still carefully amended: "to bring to that prospect" the corrector makes "to bring it" (not "them," as in the folio, 1623) "to that prospect;" he supplies "and" before "then kiss me hard," and converts "sigh," "kiss," and "cry," of the folios, to the past tense, as in each case in the quarto.

P. 576. A printer's error has occasioned difficulty in the line, where Othello draws a simile from "the Pontick sea," which, as the folios have it,—

"Ne'er keeps retiring ebb, but keeps due on," &c.

"Keeps" must be wrong in the first instance, and Pope altered it to "feels," which was, perhaps, derived by him from the quarto, 1630; but the manuscript-emendation in the folio, 1632, is,—

"Ne'er *knows* retiring ebb, but keeps due on," &c.

This seems the superior reading, and may have been that of the poet: to say that a sea "ne'er feels retiring ebb," is hardly the language of Shakespeare.

SCENE IV.

P. 579. Othello, wishing to see the handkerchief, says to Desdemona, in the quarto,—

"I have a salt and sullen rheum offends me,"

which may be the correct text; but the folios read,—

"I have a salt and *sorry* rheum offends me."

The manuscript-emendator alters "sorry" to *sudden*, as if Othello meant that the rheum had unexpectedly come upon him, and therefore that he needed his wife's handkerchief:—

"I have a salt and *sudden* rheum offends me."

In "King John," Act I. Scene I., we have seen *sudden* misprinted *sullen*.

P. 582. Cassio entreats Desdemona, if she cannot remove Othello's displeasure, to let him know the fact, in order that he may at once adopt some other method of life:—

"So shall I clothe me in a forc'd content,
And shut myself up in some other course
To fortune's alms."

This is as the passage has always appeared, but we are directed in the margin of the folio, 1632, to correct the two following lapses by the printer:—

"So shall I clothe me in a forc'd content,
And *shift* myself *upon* some other course
To fortune's alms."

Cassio was not to "shut himself up in," but to "*shift* himself *upon* some other course" to obtain the favours of fortune, perhaps, by changing his profession. The sense is, of course, the same in both cases.

ACT IV. SCENE I.

P. 587. Just before Othello *falls in a trance*, as the old copies describe it, he exclaims, "I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not words that shake me thus." He means, of course, that his own conviction of the fact of Desdemona's guilt, not Iago's promptings, produced such a trembling and shaking effect upon him. Warburton has a note in favour of reading *induction* for "instruction;" and Johnson calls a speculation respecting the induction of the moon before the sun, so as to overshadow it, "a noble conjecture." It appears, however, that "shadowing" (often of old spelt *shaddowing*) is a misprint for *shuddering*, which is entirely consistent with what precedes, as well as with what follows, about trembling and shaking; the old corrector alters the passage in the following manner:—

"I tremble at it. Nature would not invest herself in such *shuddering* passion without some instruction. It is not words that shake me thus," &c.

"Shadowing passion" seems to have no meaning, but that fancifully suggested by Warburton, where he supposes Othello, in the height of his grief and fury, to illustrate his own condition by reference to an eclipse. It was the mistake of an epithet, very naturally applied to "passion," that forced the commentator upon this speculation. The person who abridged the tragedy (probably for representation at some period soon

after 1632) struck out the words from "nature" down to "instruction," as well as a few previous expressions, for a different, but obvious reason.

P. 588. It has been usual to correct the blunder of the folios,—

"A passion most *resulting* such a man,"

by altering *resulting* to "unsuiting." This may be right, but a marginal note in the folio, 1632, gives *unfitting*, and not "unsuiting." Either fills the place equally well.

P. 589. The folios introduce an obvious corruption where they convert

"And his unbookish jealousy must construe"

into, "And his unbookish jealousy must *conserve*:" a correction of it is found in manuscript in the folio, 1632; but in the last line of this page, an emendation of a singular kind is met with. Othello, overhearing Cassio laugh when Iago alludes to Bianca, imagines that Cassio is exulting over him in consequence of his success with Desdemona:—

"Do you triumph, Roman? do you triumph?"

are the words put into Othello's mouth, "Roman," in the old copies, being spelt *Romaine*. Why should Othello call Cassio Roman? Johnson says, because the word "triumph" brought Roman into his thoughts. This may unquestionably be so, though it seems very disputable, and the manuscript-corrector says that the word Roman (perhaps written without a capital letter in the copy used by the printer) has been entirely mistaken, and that we ought to read,—

"Do you triumph *o'er me*? do you triumph?"

We may just imagine how *romaine* became *o'er me*, either by mishearing, misprinting, or both; and certainly the allusion to a Roman triumph seems very forced in the mouth of a Moor, and the question, "Do you triumph *o'er me*?" most fit and natural under the circumstances.

SCENE II.

P. 598. The subsequent passage has produced discussion, arising mainly out of discordance of texts in the quarto and folios. In the quarto it is,—

"But, alas! to make me
A fixed figure for the time of scorn
To point his slow unmoving finger at."

The folios have "*The fixed figure*," and "*slow and moving*," but both quarto and folios "*time of scorn*," which Rowe properly changed to "*hand of scorn*," and such is the correction in the folio, 1632. Another emendation in the next line, converts "*slow and moving*," not into "*slow unmoving*," of the quarto, but into "*slowly moving*," the text of no old copy, so that the whole is there thus represented, with manifest improvement:—

"But, alas! to make me
A fixed figure for the *hand* of scorn
To point his *slowly* moving finger at."

P. 600. Here we have another variation in the folio, 1632 (as corrected), from any known copy. The quarto reads,—

"How have I been behav'd, that he might stick
The small'st opinion on my great'st abuse?"

The folios have "*my least misuse*" for "*great'st abuse*;" both cannot be right, and the old corrector informs us that neither is so, but that we should print,—

"The small'st opinion on my *least misdeed*;"

i. e. "how can he have formed the smallest ill opinion of me from the least *misdeed* that I have committed?" Still, "*misuse*" may be taken in the sense of *misdeed*.

SCENE III

P. 606. The old corrector has, "*Good faith*" for "*Good father*" when Desdemona exclaims, "*Good father! how foolish are our minds!*" "*Good faith*" is the word in the quarto, 1622; and it is to be remarked that "*Good faith*" preserves the measure, while "*Good father*" destroys it, unless we read "*father*" as one syllable, or in the time of one syllable.

P. 607. Desdemona's willow-ballad begins in the folios,—

"The poor soul sat singing by a sycamore tree."

But the original (Percy's Rel. I. 212) has *sighing* for "*singing*," and such is the written correction; but it goes farther by making it commence with the indefinite article:—

"A poor soul sat *sighing* by a sycamore tree."

There is no other change in, or addition to it. That part of the dialogue between Desdemona and Emilia, which relates to the infidelity of wives to their husbands, is marked for omission.

ACT V. SCENE I.

P. 609. There is not a single printed stage-direction in this busy and difficult scene, where so many seem necessary; but they are furnished in the margin, or in vacant spaces of the folio, 1632. When Roderigo draws his sword, to wait for Cassio, he is told to *stand back*; Iago *wounds Cassio and exit*; and subsequently enters *unready, with a torch and sword drawn*. The entrance of Emilia is not at all marked in the folios, but the corrector duly notes the place, and the whole business of the scene is elsewhere accurately pointed out. This Act, with a few exceptions, is comparatively well printed in the folios.

P. 611. Iago having entered *unready with a torch, his sword drawn*, he calls out in the folio, 1632,—

"Who's there?

Whose noise is this that cries out murder?"

The measure of the lines is here irregular, but the old corrector adds *thus* after "murder:" and, just below, he writes "*Did* you not hear a cry?" for "Do you not hear a cry?"

SCENE II.

P. 616. A small error is found in Othello's first speech, where the folios print "I'll smell *thee* on the tree" instead of "I'll smell it on the tree." Before he commences he is instructed to *lock the door*. Another lapse occurs on p. 619, where "*Did* yawn at alteration" ought to be "Should yawn at alteration." These changes are introduced in manuscript in the folio, 1632.

P. 621. The folios give the following imperfectly,—

"Ay, with Cassio. Nay, had she been true,"

by omitting "nay" of the quartos of 1622 and 1630; but the old corrector states that the line ought to be,—

"Ay, with Cassio. Had she been *but* true," &c.

The variation is small, and, as a mere matter of taste, we prefer the reading of the quartos, which were, perhaps, not here referred to.

P. 622. When Emilia tells Iago,—

"And your reports have set the murder on,"

the line seems liable to no reasonable objection, but a change in the folio, 1632, instructs to alter "murder" to *murderer*, and possibly it was the true word. Emilia may have pointed at Othello, as the *murderer*, and his observation is,—

"Nay, stare not, masters: it is true, indeed."

P. 624. It is difficult to decide, in the subsequent instance, which text ought to be adopted, that of the quarto, 1622, that of the folio, 1623, and quarto, 1630, or that of the corrected folio, 1632, for they all differ:—

"No, I will speak as liberal as the north."

So it stands in the folio, 1623, and in the quarto, 1630; but the quarto, 1622, has it, "as liberal as the *air*," and the folio, 1632, as amended,—

"No, I will speak as liberal as the *wind*."

Why, we may ask, should the corrector of the last make the change, inasmuch as no reasonable objection can be urged against the use of "north," which he deletes, not in favour of "air," of the quarto, 1622, but in favour of *wind*? We may presume, perhaps, that he altered the word, because he had heard the line repeated in that manner on the stage. Montano's speech, near the top of the next page, affords another proof to the same effect:—

"Which I have here recover'd from the Moor."

The folios omit "here," clearly necessary to the measure; but instead of inserting it from the quarto, the old corrector placed *now* in the margin.

P. 628. The same authority was right when he supplied

another omission in the folios, where Lodovico, after telling Othello that he must go with the officers, turns to Iago, and threatens him with torture : the line there is,—

“To the Venetian state.—Come; bring away.”

The quarto, 1622, has, “Come; bring him away;” but both Othello and Iago were to accompany the officers of justice, and therefore the old corrector properly puts it, “Come; bring *them* away.” He again varies triflingly from every old edition in the concluding words of Othello :—

“And say, besides, that in Aleppo once,
Where a malignant and a turban'd Turk,
Beat a Venetian, and traduc'd the state,” &c.

He alters “where” to *when* : the “where” had been already stated, *viz.* in Aleppo, and *when* has reference to the time and cause of Othello's anger, not to the place in which he gave vent to it.

We are not informed in the folios, as printed, that Othello stabs himself at the words, “And smote him thus,” but merely, four lines afterwards, that he “dies”—*on the bed*, adds the corrector. Emilia expires, without any note in the folios, after she has been wounded by her husband, also without note. According to the old mode of performing the part of Othello, it seems that he threw himself, in an agony, *upon the ground* just before Emilia said, “Nay, lay thee down and roar,” but *started up* again, exclaiming, “O! she was foul,” &c. In modern editions it is stated that at these points he *fell upon the bed*, and *rose* from it again. In the time of the corrector he evidently did not fall upon the bed until the moment before his death.

Some descriptive additions are made in manuscript, for the first time in the volume, to the list of “the Actors' names” appended to the play : thus we are told that Iago is *Ancient to the Moor*, Gratiano *Uncle to Desdemona*, &c. One of these, and only one, is of importance, and that with reference to the question agitated by Tyrwhitt, Henley, Malone, Steevens, &c., whether Bianca were a courtesan of Cyprus or of Venice? The Venetian courtezans were famous in the time of Shakespeare, and he here exhibited one of them on the stage; for to “Bianca, a courtesan,” in the enumeration of the characters, is added of *Venice* in the hand-writing of the annotator on the folio, 1632. There is

no doubt, therefore, that she is supposed in the tragedy to have followed Cassio from Venice to Cyprus, and, to a certain extent, aided in bringing about the catastrophe. It may be deemed more than probable, that she was dressed, at least in the time of the old corrector, in the costume so strikingly represented as that of Venetian Courtezans in Coryat's *Crudities*," 4to. 1611.

ANTONY AND CLEOPATRA.

ACT I. SCENE I.

Vol. viii. P. 6. The heroine in these terms taunts Antony with supposed subjection to Cæsar:—

“ Who knows
If the scarce-bearded Cæsar have not sent
His powerful mandate to you, ‘ Do this, or this ;
Take in that kingdom, and enfranchise that ;
Perform’t, or else we damn thee.’ ”

Such has been the universal reading, and there may be no sufficient reason to alter it ; but the word “ damn ” sounds ill in Cleopatra’s mouth, reads like a vulgarism in the place where it occurs, and may easily have been misprinted :

“ Perform’t, or else we *doom* thee ”

is the emendation of the corrector of the folio, 1632.

P. 7. An adverb, a decided misprint as it seems to us, has hitherto escaped correction, where Antony tells Cleopatra that every mood becomes her:—

“ Whose every passion fully strives
To make itself, in thee, fair and admir’d.”

“ Fully strives ” is a clumsy expression, and a manuscript note points out a word, so much more acceptable and appropriate, that we may be satisfied in future to reject the error : the whole passage is,—

“ Fie, wrangling queen !
Whom every thing becomes, to chide, to laugh,
To weep ; whose every passion *fitly* strives
To make itself, in thee, fair and admir’d.”

A compositor might carelessly commit such a blunder: every passion in its fit manner strove to make itself admired.

SCENE II.

P. 9. It only requires a brief note to state that Warburton's emendation of "fertile," for *foretell* of the folios, is not confirmed by the corrector of the folio, 1632: the word in the margin of that impression is *fruitful*; *fertile* may come nearer the letters, but *fruitful* seems better adapted to the sense:—

"If every of your wishes had a womb,
And *fruitful* every wish, a million."

P. 12. Antony, impatient for intelligence regarding Fulvia, exclaims, "From Sicyon *now* the news?" and not "From Sicyon how the news?" as it is printed in the folios.

The subsequent quotation may be (as indeed it has been) construed into a meaning; but when we state the errors of the press it contains, nobody can doubt regarding corruption:—

"The present pleasure,
By revolution lowering, does become
The opposite of itself."

Such has always been the text, and Johnson, after admitting it to be obscure, confesses himself "unable to add any thing" to Warburton's explanation, which relates to the "revolutions of the sun in his diurnal course." Tollett and Steevens each made an attempt with about the same success; but can any thing be better than the changes offered by the old annotator?—

"The present pleasure,
By *repetition souring*, does become
The opposite of itself."

This needs neither illustration nor enforcement: sour and souring were of old spelt *sower* and *sowering*. Two lines farther on, the printer of the folio, 1632, left out the epithet "enchanting" before "queen," but the old corrector inserted it, perhaps from the folio, 1623.

P. 14. Antony projecting his return to Rome, tells Enobarbus,—

"I shall break
The cause of our expedience to the queen,
And get her love to part."

"And get her love to part" seems an easy and obvious misprint for "And get her *leave* to part," which is the emendation in the folio, 1632. Pope made it, and Malone and Mason supported it.

SCENE III.

P. 15. Few things can be clearer, than that the old punctuation of the line where Cleopatra tells Charmian,—

"Thou teachest like a fool: the way to lose him,"

is wrong; yet it has been almost invariably followed. Malone, and others after him, have given it in that manner, but the sense unquestionably runs on:—

"Thou teachest, like a fool, the way to lose him."

The corrector of the folio, 1632, therefore substitutes a comma for the colon.

P. 18. Cleopatra pretends to doubt the affection of Antony, who observes, in all editions,—

"My precious queen, forbear;
And give true evidence to his love, which stands
An honourable trial."

"Evidence" is one syllable too long for the verse, unless it be read *ev'dence*; but that, if any, is the smallest objection to it, as will, we think, be seen when we quote the passage as corrected:—

"And give true *credence* to his love, which stands
An honourable trial."

The word "trial" may appear in favour of "evidence," but *credence* belongs to a trial as well as "evidence."

SCENE IV.

P. 19. For "one great competitor" we must hereafter read "*our* great competitor," as Johnson conjectured: the old corrector substitutes *our* for "one." In the first line of the next page, the negative at the end dropped out in the second folio; and if it were not obtained from the first

folio, the sense would necessarily supply it. Lower down, it appears equally proper to read "*Fall* on him for't," and the *C* is struck through, and *F* placed in the margin. Johnson's forced construction of "*Visit* him" for "*Call* on him," will not bear examination: surfeits and dryness of his bones were to *fall* (not to "*call*") on Antony for his unrestrained voluptuousness.

P. 20. A messenger brings intelligence that "Pompey is strong at sea," and he adds,—

"To the ports
The discontents repair, and men's reports
Give him much wrong'd."

The emendator of the folio, 1632, substitutes *fleets* for "ports;" and it seems likely that the compositor blundered in consequence of the word "report" being found two lines above, and "reports" just below. It is improbable that Shakespeare would have been guilty of the cacophony: nevertheless, it is not to be disputed that, as far as the sense is concerned, "ports" answers the purpose quite as well as *fleets*.

P. 21. In the passage, as it stands in the folios,—

"And the ebb'd man ne'er lov'd, till ne'er worth love,
Comes fear'd by being lack'd,"

it has been usual to accept Theobald's *dear'd* for "fear'd;" but the old corrector tells us to read,—

"Comes *lov'd* by being lack'd,"

which preserves the point, restores the play upon the word *lov'd*, and recommends itself to the ear by alliteration.

Lower down, the same authority settles the dispute between "*wassails*" and *vassals*, when Cæsar, apostrophizing Antony, says, "leave thy lascivious wassails:" it is spelt *vas-sailes* in the old copies, but altered in manuscript to *wassailes*.

SCENE V.

P. 24. Alexas arrives, not "from Cæsar," as stated in the old copies, but *from Antony*, as an emendation in the folio, 1632, informs us; and at the end of his third speech he describes the manner of the hero as he sent his message to Cleopatra, and then mounted his steed. The words have been commonly printed in this manner:—

"So he nodded,
And soberly did mount an arm-gaunt steed,
Who neigh'd so high, that what I would have spoke
Was beastly dumb'd by him."

The first difficulty has arisen out of the epithet "arm-gaunt," and, without noticing other proposed emendations, we may state that Sir Thomas Hanmer's "*arm-girt*" is precisely that of the old corrector, who also makes a very important change in the last hemistich, which, in the folios, stands, —

"Was beastly dumbe by him."

The commentators have properly taken "*dumbe*" as a misprint for *dumb'd*, and have referred to "*Pericles*," where *dumbs* is used as a verb. It seems that "*beastly*" was not Shakespeare's word, which we can well suppose: in "*Macbeth*" we have seen "*boast*" misprinted *beast*, and in Henry V. (Chorus to Act IV.) we meet with the line, —

"Steed threatens steed in high and boastful neighs."

In the passage before us, Alexas says that the "arm-girt steed" neighed so "high" that he could not address Antony: in what way, then, does the corrector of the folio, 1632, give the whole passage? —

"So he nodded,
And soberly did mount an arm-girt steed,
Who neigh'd so high, that what I would have spoke
Was *boastfully* dumb'd by him."

One slight objection to this change is that *boastfully* must be read as a dissyllable, and such is the case with various words, one of them being "*evidence*," in a preceding quotation, if we could refrain from admitting *credence* instead of it. *Boastfully* might be, and probably was, misprinted "*beastly*;" and the *arm-girt* steed, neighing proudly as Antony mounted him, "*boastfully* dumb'd" what Alexas would have spoken to his master.

ACT II. SCENE I.

P. 27. We do not like the first change in the following, where Pompey expresses his hope that the beauty and blandishments of Cleopatra will detain Antony in Egypt: —

"Salt Cleopatra, soften thy wand lip.
 Let witchcraft join with beauty, lust with both :
 Tie up the libertine in a field of feasts,
 Keep his brain fuming," &c.

For "wand lip" the old corrector, prosaically as it seems to us, has "*warm* lip;" but it is still very possible that *warm* was misheard "*wand*." However, he goes on to make a double alteration in the next line but one, where he puts *Lay* for "*Tie*," and *flood* for "*field*." It reads very unlike Shakespeare to talk of tying up a libertine in a field of feasts: the proposed emendations, then, are these:—

"Salt Cleopatra, soften thy *warm* lip.
 Let witchcraft join with beauty, lust with both :
Lay up the libertine in a *flood* of feasts;
 Keep his brain fuming," &c.

To us the above appears one of the least satisfactory emendations made in this play in the folio, 1632: it sounds too much like conjecture; yet on p. 449 we have seen *tying* misprinted for "*laying*."

SCENE II.

P. 29. When Antony says to Cæsar,—

"Were we before our armies, and to fight,
 I should do thus,"

we are nowhere told, in ancient or modern editions, what Antony did, whether he embraced or shook hands with his competitor. There is a manuscript note, *Shake hands*, in the folio, 1632, which may be said to decide the question, as far as regards the old practice of the stage; and Cæsar, taking the proffered hand of Antony, says, "Welcome to Rome." This is nearly the first additional stage-direction that has occurred in the hand-writing of the corrector, and instructions of the kind are not so frequent as in some other dramas. *Shake hands* is repeated, when the engagement respecting Octavia is concluded between Antony and Cæsar.

P. 30. An emendation of questionable merit occurs where Antony tells Cæsar, as it is ordinarily given,—

"If you'll patch a quarrel,
 As matter whole you have to make it with."

Here we are told to change "*As*" to *No*—"No matter

whole," &c. The emendator also converts *take* of the folio, 1632, to "make" of the folio, 1623.

P. 33. On the first recommendation of the marriage by Agrippa, Cæsar silyly and jocosely remarks, as the passage is given in all modern editions,—

" Say not so, Agrippa :
If Cleopatra heard you, your reproof
Were well deserv'd of rashness."

This is intelligible, but hardly as the poet must have left his text; and the sentence is thus most blunderingly printed in the two earliest folios :—

" Say not, say Agrippa, if Cleopatra heard you,
Your prooffe were well deserved of rashness."

The old corrector shows that *proof* is to be taken as "re-proof," which was Warburton's supposition, not as "aproof," which Theobald inserted; and the folio, 1632, as corrected, gives the lines in this way :—

" Say it not, Agrippa :
If Cleopatra heard you, your *reproof*
Were well deserv'd *for* rashness."

This is most comprehensible; the proposal of a marriage between Antony and Octavia might well deserve *reproof* for its rashness, if Cleopatra had been by to hear it. This is one of the places where an erasure may show that the corrector did not easily satisfy himself.

P. 35. There seems to be a slight error in the description of Cleopatra's pavilion upon the Cydnus :—

" She did lie
In her pavilion (cloth of gold of tissue),
O'er-picturing that Venus," &c.

A manuscript note informs us, as we may reasonably imagine, that cloth of gold was not "of tissue," but that we ought to read,—

" In her pavilion (cloth of gold *and* tissue)," &c.

It was composed of cloth of gold and tissue: perhaps the cloth of gold was lined with tissue, or the curtains were of that material. Lower in the same page, "To *gloue* the delicate cheeks," of the folio, 1623, and "To *glove* the delicate cheeks," of the folio, 1632, are altered to "To glow the delicate cheeks," as in modern impressions.

P. 36. It has been the invariable practice to print as follows:—

“The silken tackle
Swell with the touches of those flower-soft hands,
That yarely frame the office.”

Why, or how, was the silken tackle to “swell with the touches of flower-soft hands?” If it had been stated that the sails swelled the case might have been different, but the printer again mistook *m* for *w*: the poet is alluding to the perfume derived by the silken cordage from the “flower-soft hands” through which it passed, and adds,—

“From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs.”

Therefore, we ought undoubtedly, as we learn in the margin, to amend the text to

“*Smell* with the touches of those flower-soft hands,” &c.

SCENE III.

P. 38. Whether it be or be not “more poetical,” it is certain that the old corrector tells us to read,—

“But near him thy angel
Becomes *afear'd*,”

and not “Becomes a fear.” This emendation is at least consistent with North’s Plutarch—“for thy Demon is *afraid* of his”—as well as with Shakespeare himself, who makes the Soothsayer repeat,—

“I say again, thy spirit
Is all *afraid* to govern thee near him.”

The poet may, however, have intended to vary the Soothsayer’s expression.

P. 40. The messenger who brings intelligence to Cleopatra of Antony’s marriage with Octavia, and who appears again in a subsequent scene (p. 60), is called *Elis* in a marginal note in both places in the folio, 1632. Whether *Elis* were the name of the part, or *Ellis* the name of the performer may be doubted, but we have no knowledge of any actor of the time so called, and elsewhere the old corrector inserts no actors’ names.

SCENE VII.

P. 52. For "All there is thine," in the speech of Menas, the emendation is "All *then* is thine:" a wish to adhere to the text of the old copies ought not to induce us to refuse this change, which, as is stated in note 8, was also introduced by Southern into his folio.

P. 54. When Antony, during the debauch, says to Cæsar, "Be a child o' the time," Cæsar replies, rather unintelligibly,—

"Possess it, I'll make answer; but I had rather fast
From all four days, than drink so much in one."

What does he mean by telling Antony to "possess it?" *Profess* it is the emendation in the folio, 1632: that is, profess to be a child of the time; but Cæsar follows it up by stating his dislike of drinking to excess. In the first scene of "King Lear" (p. 434) we have had the converse of this misprint—*professes* for "possesses."

A question has arisen whether to preserve *beat*, of the old copies, or to print "bear," where Enobarbus says, in reference to the boy's song,—

"The holding every man shall beat," &c.

Theobald was in favour of "bear," and he is proved to have been right, not merely because that change is made in the folio, 1632, but because the old annotator has placed the two last lines of the song in a mark of inclusion, and has designated them as *the burthen*, or "holding," which the jovial company was to *bear* "as loud as their strong sides could volley." Johnson's notion that "drumming on the sides" was intended, is out of the question. No printer's error was more common than *t* for *r*, and *vice versa*.

ACT III. SCENE I.

P. 56. Although at the opening of this drama in the folios, we have *Actus primus*, *Scena prima*, no such divisions are elsewhere noted from beginning to end. Malone and other modern editors have marked Act III. as commencing with

the entrance of Ventidius in triumph in Syria ; but the corrector of the folio, 1632, makes Act III. begin after this scene, where the place of action is Rome, and where we read in the old editions, *Enter Agrippa at one door, Enobarbus at another.* This should seem to have been the division in the time of the corrector ; and it is certainly more proper and convenient than that adopted since the days of Rowe, because it tends somewhat to diminish the extreme length of Act III., which, even according to the representation in the amended folio, 1632, comprises eight scenes. In more than one instance the place was supposed to be changed, although no actual alteration had occurred.

P. 57. Silius tells Ventidius, referring to the prudent remarks the latter had just made,—

“Thou hast, Ventidius, that
Without the which a soldier and his sword
Grants scarce distinction.”

The corrector of the folio, 1632, writes *gains* for “grants” in his margin. If this emendation be adopted the sense is evident, without Warburton’s somewhat forced explanation : the soldier and his sword scarcely gain distinction where judgment and prudence are deficient.

SCENE III.

P. 61. There seems no sufficient reason for rejecting a small change in the description of Octavia by Elis, the Messenger. Cleopatra asks the colour of her hair, and the answer is,—

“Brown, madam ; and her forehead
As low as she could wish it.”

Octavia could not wish her forehead to be low, whereas Cleopatra might naturally desire that her rival should have this defect : the change is merely *you* for “*she* :”—

“Brown, madam ; and her forehead
As low as *you* could wish it.”

Elis must have known that to dispraise Octavia would gratify Cleopatra, when he told her, just before, that the face of Caesar’s sister was “round even to faultiness.”

SCENE IV.

P. 63. The usual reading of the following has been,—

"When the best hint was given him, he not took't,
Or did it from his teeth."

The folio, 1623, has "he not look'd," and the folio, 1632, "he *had* look'd." There appears no sufficient ground for doing more than amend the frequent error of "not" for *but*; it avoids an awkwardness when Antony complains of Cæsar, that,—

"When the best hint was given him, he *but* look'd,
Or did it from his teeth."

Such is the emendation in the folio, 1632, the meaning being, that Cæsar only *looked* when the best hint was given him, or merely applauded Antony from his teeth, and not from his heart. The opinion of Steevens that "from his teeth" is to be understood "in spite of his teeth," of course, cannot be advocated.

Lower down, for "stain" read *stay*, with the old corrector, and all is clear without supposing, as Malone did, that a line was wanting:—

"The mean time, lady,
I'll raise the preparation of a war
Shall *stay* your brother."

i. e. check the proceedings of Cæsar. All the ingenuity bestowed upon "stain," the word in the folios, in order to reconcile us to it, has been wasted upon a mere misprint: "stain" and *stay* were of old spelt "staine" and *staise*, and hence the mistake.

SCENE VI.

P. 67. Cæsar finds fault with Antony for sending back Octavia without due ceremony and attendance:—

"But you are come
A market-maid to Rome, and have prevented
The ostentation of our love, which, left unshown,
Is often left unlov'd."

"Left unlov'd" is the reading of all editions; but, nevertheless, it seems to be wrong, and in the folio, 1632, as corrected, we are told to print the last part of the quotation thus:—

"Which, left unshown,
Is often *held* unlov'd;"

the meaning being, that where the ostentation of love was omitted, it was often held, or considered, that love did not

exist. Lower down, the alteration of two letters in the margin, properly converts *abstract* into "obstruct," which Warburton first introduced.

P. 68. We surely need not pause in making a change which only requires the omission of a letter, which must have accidentally become a part of the text, and which is palpably an "obstruct" to the author's sense. Cæsar is still addressing his sister:—

"Your letters did withhold our breaking forth,
Till we perceiv'd, both how you were wrong led,
And we in negligent danger."

The corrector of the folio, 1632, puts *wronged* for "wrong led:" the objection was, not that Octavia had been "wrong led," but *wronged* by Antony, who had abandoned her, and returned to Cleopatra. Cæsar, when he informs Octavia of this fact, calls her "my most *wronged* sister."

SCENE VIII.

P. 74. After the loss of the battle, Scarus attributes it to the presence and flight of Cleopatra. Enobarbus asks, "How appears the fight?" and Scarus replies,—

"On our side like the token'd pestilence,
Where death is sure. Yond' ribald-rid nag of Egypt,
Whom leprosy o'ertake, i' the midst o' the fight,
When vantage, like a pair of twins, appear'd
Both as the same, or rather ours the elder;—
The brize upon her like a cow in June,
Hoists sails, and flies."

Here the folio, 1632, omits *take* in "o'ertake," and has "Both of the same" for "Both as the same," of the folio, 1623; but the two folios read, "Yond ribaldred nag of Egypt," an expression that has occasioned much doubt and comment. Tyrwhitt suggested *hag* for "nag," but the prevailing text has been "nag" and "ribald-rid," for *ribaldred*. It is to be remarked, however (a circumstance mentioned in note 7), that the line is overloaded by a syllable: this redundancy the old corrector remedies, but he also instructs us, in conformity with Tyrwhitt's notion, that *hag* has been misprinted "nag," and that the line ought to run thus:—

"Where death is sure. Yond' *ribald hag* of Egypt," &c.

Ribald hag is most appropriate to Cleopatra on account of her profligacy, as well as her witchcraft. Besides, how was leprosy to afflict a *nag*? Part of this emendation is in one ink, and part in another.

SCENE IX.

P. 77. Instead of making Antony say,—

“ I have offended reputation ;
A most unnoble swerving,”

the old emendator renders the sentence continuous,—

“ I have offended reputation
By most unnoble swerving.”

This change is of little importance, but it may be fit to note it.

SCENE XI.

P. 80. We cannot approve of the commencement of Act IV., as marked in the corrected folio, 1632. It is made to begin with this scene between Cleopatra, Enobarbus, Charmian, and Iras, in Alexandria, instead of the scene where Cæsar enters (near Alexandria) reading a letter, and accompanied by Agrippa, Mecnas, and others. This arrangement still farther shortens Act III., but it lengthens Act IV., and is liable to several objections, into which it is not necessary here to enter.

The conjecture in note 9, founded upon Johnson's hint, that “meered” might be a lapse by the printer for *mooted*, in the expression, “he being the meered question,” is supported by a manuscript change of the old corrector. In future we may safely print “*mooted* question.”

P. 81. Enobarbus ridicules the challenge of Antony to Cæsar to engage with him in single combat, on the ground that Antony, after the defeat of his forces, and his disgraceful flight, has nothing to lose, while Cæsar has nothing to gain: he exclaims, in soliloquy, as the language of the poet has always been represented,—

“ That he should dream,
Knowing all measures, the full Cæsar will
Answer his emptiness ! ”

Nobody has explained what is meant by “Knowing all measures.” It might mean that Antony knows how to

measure between himself and Cæsar, were it not clear that Antony is quite ignorant upon the point; and a correction leads us to believe that the printer was again in fault, and composed "measures" for a word like it, which he hastily misread:—

"That he should dream,
Knowing all *miseries*, that the full Cæsar will
Answer his emptiness!"

Enobarbus refers to the woeful plight and prospects of Antony at the time he dared Cæsar to "lay his gay comparisons apart," and meet him "sword against sword." Just above, "quality" is changed to *qualities*, but though this is a variation of little value, it reads as if it were right.

P. 82. Thyreus tells Cleopatra that Cæsar would be pleased to hear that she had left Antony,

"And put yourself under his shroud,
The universal landlord."

The first of these lines halts for want of two syllables; nevertheless, the text is such in the folio, 1623; but in the folio, 1632, the word "landlord" is strangely separated from what precedes, and put two lines lower. The old corrector sets this matter right, and adds what completes the measure of the first line, and in all probability was what Shakespeare wrote:—

"And put yourself under his shroud, *who is*
The universal landlord."

P. 83. The folios print and punctuate the following line thus:—

"Say to great Cæsar this in *disputation*."

It is the introduction to a message of submission from Cleopatra to Cæsar; and Warburton, very judiciously, as now appears, put "deputation" for *disputation*, which last had Malone and others for adherents; but the correction in the folio, 1632, goes somewhat farther, and perhaps farther than necessary:—

"Say to great Cæsar, *that in deputation*
I kiss his conquering hand," &c.

P. 85. The folio, 1623, has "Shake thou to look on't" addressed by Antony to Thyreus: the folio, 1632, omits

x k



"thou," and the old corrector of that impression, instead of inserting "thou," puts the passage, with some improvement of force, in these words,—

"The white hand of a lady fever thee;
Shake *but* to look on't."

ACT IV. SCENE IV.

P. 92. According to the regulation of such matters in the corrected folio, 1632, this is the fifth scene of the fourth act; but, as we have already stated, we think the old corrector so far wrong in his division of the play.

Antony enters calling for his armour:—"Mine armour, Eros!" and when the man brings it, Antony is made to say in the old copies, "Put thine iron on;" but surely it ought to be, as a manuscript note renders it, "Put *mine* iron on:" Eros then begins to arm the hero, while Cleopatra insists upon lending her aid; and in this place, in the early editions, three or four speeches are jumbled together, and all assigned to Cleopatra. The corrector separates them by marginal notes, but not precisely as has been done by Sir T. Hanmer and later editors. We give the mode of regulating the dialogue in the amended folio, 1632, and on comparison it will be seen that it varies:—

"*Cleo.* Nay, I'll help too, Antony.
What's this for?
Ant. Ah, let be, let be; thou art
The armourer of my heart. False, false: this, this.
Cleo. Sooth, la, I'll help.
Ant. Thus must it be. Well, well:
We shall thrive now."

The chief difference is that "Thus must it be" is given by the old corrector to Antony, and not to Cleopatra. Afterwards Antony observes,—

"He that unbuckles this, till we do please
To doff't for our repose, shall hear a storm."

"Shall *bear* a storm," says a marginal note, with much more fitness, the compositor having taken a wrong, but similar letter. An enemy who should attempt to unbuckle Antony's armour was not likely to "hear a storm" of words, but "to *bear* a storm" of blows.

SCENE VIII.

P. 98. Antony, entering for a time victorious, tells his followers, as it has always been printed,—

“ We have beat him to his camp. Run one before
And let the queen know of our guests.”

Johnson adds a note, stating that by these words Antony means to say that he will bring his officers to sup with Cleopatra; but near the end of the scene, while Antony laments that the palace had not “capacity to camp this host,” he says not a word about feasting even the officers. The truth is that, from the first, the word has been mistaken, and because it was spelt *guests* in the old copies, it has always been supposed to mean what we call company. The amender of the folio, 1632, merely strikes out the letter *u*, leaving the word *gests*, and it requires no proof that a *gest*, from the Latin, formerly meant a *deed*, and was synonymous with it. When, therefore, Antony directs,—

“ Run one before,
And let the queen know of our *gests*,”

it is as much as to say, “let her know of our deeds,” and the manner in which we have beaten the Romans to their tents. *Gest* was unquestionably Shakespeare’s word.

P. 99. A remarkable change of epithet is made in Antony’s speech, where he is speaking of Scarus :—

“ He has deserv’d it, were it carbuncled
Like holy Phœbus’ car.”

We are instructed to erase “holy” and insert *glowing*. “Holy” seems to have little comparative application, and it was most likely misheard for *glowing*, which has especial reference to the brightness of the “carbuncles” in the car of Phœbus.

SCENE IX.

P. 101. Enobarbus dying of grief and remorse on the stage, one of the soldiers present says that he sleeps, but another observes,—

“ Swoons rather ; for so bad a prayer as his
Was never yet for sleep.”

k k 2

Steevens arbitrarily changed "sleep" to *sleeping*; but instead of "for sleep" we ought to read "*fore* sleep," or before sleep, and the word is altered in manuscript accordingly: the sense is, that so bad a prayer, as Enobarbus had ended with, was never uttered before sleep. A few lines lower, where the 1 Soldier says that "the drums demurely wake the sleepers," the alteration is "*do early* wake the sleepers." The adverb "demurely" is surely ill suited to the sound of drums.

SCENE X.

P. 103. Antony rushes in in despair, with the words "All is lost!" and afterwards proceeds,—

"Betray'd I am.

O, this false soul of Egypt! this grave charm,—
Whose eye beck'd forth my wars," &c.

Is it not evident, upon mere perusal, that "soul" must be wrong, and that it could not be the word of the poet? Almost the same may be said of "grave," in connexion with "charm;" and when Johnson stated that "grave charm" means "majestic beauty," he forgot that "charm" in Shakespeare's time, and indeed our own, was to be taken as enchantment. The manuscript-corrector alters both words thus:—

"O, this false *spell* of Egypt! this *great* charm," &c.

Cleopatra, notwithstanding she was a "false spell," was a grand piece of witchcraft. On her entrance, immediately afterwards, Antony receives her with the words, "Ah, thou spell! Avaunt!" Here again a different ink was used for *spell* and for *great*.

P. 104. For the unusual expression, "Thou fell'st into my fury," "Thou fell'st *under* my fury" is judiciously substituted in the folio, 1632.

SCENE XII.

P. 110. When Diomed, speaking of Cleopatra, tells Antony,—

"You did suspect

She had dispos'd with Cæsar,"

Steevens subjoins a note stating that "dispose, in this instance, perhaps signifies to make terms, to settle matters;"

but he adds no example of such being its signification any where else. A correction in the folio, 1632, treats it as a mere lapse by the printer : such we may confidently deem it, and that the poet's language was,—

“She had *compos'd* with Cæsar ;”

i.e. had entered into a composition or treaty with him. The printer used the wrong preposition.

SCENE XIII.

P. 111. This scene, numbered the thirteenth in modern impressions, according to the old corrector, begins Act V. ; and unless the last Act be made unusually short, this should seem to be the proper division.

Cleopatra, on the next page, declaring to Antony that she will never be led in triumph by Cæsar, adds, as the text has been constantly repeated,—

“Your wife Octavia, with her modest eyes,
And still conclusion, shall acquire no honour
Demuring upon me.”

What signification can we attach to “still conclusion?” Johnson replies, “sedate determination,” a very forced construction, while a manuscript emendation, proposing the substitution of three letters, seems to put the matter incontrovertibly at rest:—

“Your wife, Octavia, with her modest eyes
And still *condition*, shall acquire no honour
Demuring upon me.”

The stillness of the *condition* of Octavia, her gentleness and tranquillity of deportment, have already been dwelt upon in various places.

P. 112. A good deal of doubt has been occasioned by Cleopatra's “strange words,” as Johnson calls them (and justly, if they were such as they have always been represented), when she and her women are endeavouring with all their strength to raise the dying Antony into the monument:—

“Here's sport, indeed !”

Steevens calls it “affected levity,” and Boswell wishes to make it “a melancholy contrast with her former sports.” The corrector of the folio, 1632, strikes out the letter *s* in

“sport,” and leaves the word merely *port*—“Here’s *port* indeed!” Milton uses the participle *ported*, and here Shakespeare appears to have employed *port* as a substantive to indicate weight:—

“Here’s *port* indeed!—How heavy weighs my lord!”

The French use *port* for burden, and *navire de grand port* is a ship of great burden. Cleopatra speaks of the weight of Antony by the same word; and though we may not be able to point out any other instance where *port* signifies in English a load or weight, we can hardly doubt that such is the fact in the case before us, and that, when the heroine exclaims, “Here’s *port*, indeed!” she means, here’s a load, weight, or burden, indeed. It is evident that the person who made the emendation in the folio, 1632, so understood it; the printer probably did not, and hence his blunder. The alteration is very trifling, and it overcomes a great difficulty. Afterwards, Pope’s emendation of “Die *where* thou hast lived” is vindicated.

ACT V. SCENE I.

P. 115. The first lines of this act have created discussion: they stand thus in the old copies, where Cæsar speaks of Antony:—

“Go to him, Dolabella, bid him yield.
Being so frustrate, tell him,
He mocks the pauses that he makes.

Dol. Cæsar, I shall.”

Malone could not comprehend what was meant by “He mocks the pauses that he makes,” and printed “He mocks *us* by the pauses that he makes.” This is not like the change introduced in manuscript in the folio, 1632, which may be considered all that is necessary both to complete the sense and the verse:—

“Go to him, Dolabella; bid him yield.
Being so frustrate, tell him *that* he mocks
The pauses that he makes.

Dol. Cæsar, I shall.”

By “he mocks the pauses that he makes,” we must understand Cæsar to charge Antony with trifling with the pauses

he made in finally submitting to his enemies. It is certain that the corrector considered it necessary to supply nothing but the word *that*, and with this addition (whencesoever he procured it) he imagined that he had left the poet's meaning clear.

P. 116. Dercetas brings tidings of Antony's death in these terms, as commonly printed:—

“ But that self hand,
Which writ his honour in the acts it did,
Hath, with the courage which the heart did lend it,
Splitted the heart. This is his sword;
I robb'd his wound of it,” &c.

Here, in spite of the word *split* being converted into two syllables, the line in which it occurs is left short of two others. In “The Comedy of Errors” (p. 64) we have seen “splitted,” of the folios, amended to *split*, and here the same course has been pursued, and two words added, in entire consistency with what has gone before, and at the same time completing the defective measure. We have “self hand” for *self same* hand in the first line, and in the fourth line, as amended, we have “self noble heart” for *self same* noble heart:—

“ But that self hand,
Which writ his honour in the acts it did,
Hath, with the courage which the heart did lend it,
Split that self noble heart. This is his sword,” &c.

Every old copy has the defective line in a situation where there seems no reason why a defective line should be found; and it is perfected in manuscript by words which, in all probability, had accidentally escaped.

Just below, Mæcenas, giving a short character of Antony, says in the folio, 1623, “His taints and honours waged equal with him.” “Waged” in the folio, 1632, is converted into *way*: this last is erased, and *weighed* written in the margin, showing that the corrector considered the meaning to be, that the faults and virtues of Antony were equally balanced.

SCENE II.

P. 118. Cleopatra, contemplating suicide, says it is

“ To do that thing that ends all other deeds,
Which shackles accidents and bolts up change;



Which sleeps, and never palates more the dung,
The beggar's nurse and Cæsar's."

We must here see the impropriety of talking of palating "dung," and afterwards calling that "dung" "the beggar's nurse and Cæsar's." By "dung" has been understood "gross terrene sustenance," but the sense is much cleared when we ascertain from a note in the folio, 1632, that the scribe misheard "dung" for *dug*: the *dug* of sustenance may most fitly be called "the beggar's nurse and Cæsar's," and it may reasonably be supposed to be palated by mankind: the corrector, therefore, has it,—

"Which sleeps, and never palates more the *dug*,
The beggar's nurse and Cæsar's."

This emendation may, or may not, have been conjectural, but we may be sure it is right.

P. 120. The following is pointed out most likely as a printer's error: Cleopatra is on the same theme, declaring that she will in some way destroy herself:—

"Sir, I will eat no meat, I'll not drink, sir;
If idle talk will once be necessary,
I'll not sleep neither."

The poet's word was, no doubt, *accessary*: if idle talk would keep her awake, and thus be accessary to her death, she would indulge in it, and never sleep:—

"If idle talk will once be *accessary*,
I'll not sleep neither."

P. 122. In the subsequent speech by Dolabella, compassionating Cleopatra, the change of a single letter makes sense out of nonsense: the old copies have this text:—

"But I do feel,
By the rebound of yours, a grief that *suites*
My very heart at root."

Malone and others read "shoots" for *suits*, but the poet's word (as speculatively suggested in note 5) was *smites*, and not *shoots* nor *suits*:—

"A grief that *smiles*
My very heart at root."

The old corrector put his pen through the letter *u* in *suites*,

and wrote *m* in the margin instead of it. Not long afterwards (p. 125), Cleopatra herself uses the word *smites* :—

“Ye gods! it smites me
Beneath the fall I have.”

In all copies, ancient and modern, it stands, “The gods! it smites me,” &c.; but as *the* was often formerly written *ye*, the article was mistaken for it in this instance. The sentence has relation to the contradiction of Cleopatra by Seleucus, in the presence of Cæsar, as to the jewels, &c., she had reserved; and when she desires the Steward to quit her presence, we encounter a change of expression which is not of much moment, and which can hardly be said to be necessary; but as the folio, 1632, has a note upon it, it is perhaps fit to mention it: it is where Cleopatra says to Seleucus :—

“Prythee, go hence;
Or I shall show the cinders of my spirits
Through th’ ashes of my chance.”

Such has been the common reading; but the old corrector tells us, what appears extremely plausible, that two mistakes are here to be set right :—

“Prythee, go hence;
Or I shall show the cinders of my *spirit*
Through th’ ashes of *mischance*.”

“My chance” may here, perhaps, be understood in the same sense as *mischance*. There can be little dispute that just afterwards “are” should be *and*, where the heroine tells Cæsar,—

“When we fall,
We answer other’s merits in our name,
And therefore to be pitied.”

P. 127. Iras declares that her nails shall tear out her eyes rather than see her queen led in triumph; and Cleopatra’s observation is this :—

“Why, that’s the way
To foil their preparation, and to conquer
Their most absurd intents.”

The old corrector gives it thus :—

“Why, that’s the way
To *foil* their preparation, and to conquer
Their most *assur’d* intents.”



Theobald proposed *assur'd* for "absurd," but the change has since his time been rejected; and although *fool* may read better on some accounts, still "fool" is stronger, and the alteration of the text, so far, not called for.

P. 128. Nobody seems to have attempted to explain why the Clown calls the aspick "an odd worm"—"but 'tis most fallible the worm's an odd worm." In fact, he is speaking of the fatal effects of its bite, and he here warns Cleopatra, not that it is "an odd worm" as it has been invariably printed, but "an *adder*-worm"—a worm with the deadly qualities of an adder. Adder was misprinted *odde* in the folios. Farther on the Clown is made to say of women, not that in every ten the gods make "the devils mar five," but *nine*. This change renders the humour broader and the satire more pungent.

P. 130. After the death of Iras, Cleopatra remarks,—

"This proves me base:
If she first meet the curled Antony,
He'll make demand of her," &c.

The folio, 1632, is most carelessly printed in this part of the play, and instead of "first meet," repeats *proves*, which the compositor's eye caught from the preceding line,—

"If she *proves* the curled Antony," &c.

A marginal note restores the text as it appears in the folio, 1623; but even a more stupid blunder of a different kind is made on the last page of the play; for there the word "aspick," occurring in two nearly consecutive lines, one of them is misprinted *aspect*, and the necessary verb is omitted: the passage there stands precisely thus:—

"This an aspects traile,
And these fig-leaves have alime upon them, such
As th' aspicke leaves upon the caves of Nile."

These errors are remedied by the old corrector, though he does not amend the regulation of the lines; but it may deserve remark, that he gives no countenance to the proposition (alluded to in note 3) to read "*canes* of Nile" instead of "caves of Nile." If Shakespeare had intended to refer to the reeds that grow upon the banks of the Nile, he would hardly have called them *canes*.

CYMBELINE.

ACT I. SCENE I.

P. 139. The mode in which the person who made the emendations in the folio, 1632, points and corrects the three first lines in this play is the following, showing Tyrwhitt's sagacity in omitting the *s* after "kings," as it is printed in all the early editions :—

" You do not meet a man but frowns. Our bloods
No more obey the heavens, than our courtiers
Still seem as does the king."

i. e. Our bloods do not more obey the heavens, than our courtiers imitate the king: as the king frowns, so all others look gloomy. There cannot, we apprehend, now be a doubt that this is the right reading.

P. 140. The second folio is very ill printed in the opening of this scene: it has "*wy* so" for "why so," "*he* like" for "his like," and "*which* himself" for "within himself." These blunders are set right; but on the same authority we find all the folios wrong in the parenthesis, not there so printed,—

" (Then old and fond of issue,)"

for we are told that it ought to be,—

" Then old and fond *of s* issue;"

or "fond of *his* issue:" the correction is of less moment, because it varies neither sense nor metre.

P. 141. For the exclamation "That a king's children," &c., the correction is "*Strange*, a king's children should be so convey'd," &c. This was probably the manner in which the passage was given on the stage: otherwise the change would scarcely have been worth making.

SCENE II.

P. 144. As the subsequent passage has been ordinarily printed, it ought to have been followed by a mark of interrogation:—

"Thou took'st a beggar; would'st have made my throne
A seat for baseness."

Such, however, has not been the punctuation in ancient or modern editions; and the fact appears to be, that it was not intended as a question, for a slight manuscript alteration in the folio, 1632, makes it run,—

"Thou took'st a beggar would have made my throne
A seat for baseness :"

that is, "a beggar, *who* would have made my throne," &c., by a very common ellipsis: Imogen's indignant counter-assertion, "No; I rather added a lustre to it," seems to render it likely that a question was not intended.

SCENE V.

P. 150. We here encounter the first manuscript emendation that is of much value. Iachimo observes that the marriage of Posthumus with his king's daughter, tends to enhance the opinion of his merits, adding,—

"Ay, and the approbation of those, that weep this lamentable divorce under her colours, are wonderfully to extend him; be it but to fortify her judgment, which else an easy battery might lay flat, for taking a beggar without less quality."

What can be the meaning of the expression, "under her colours?" how was the "lamentable divorce" under the colours of Imogen? Johnson tells us that "under her colours" is to be understood as "by her influence." Surely not: Posthumus was not banished by the influence of Imogen, but in direct opposition to her wishes. How does the annotator of the folio, 1632, explain the matter? By

showing that here occurs another of the many gross mistakes of the scribe, or of the printer, which have been from time to time pointed out: "under her colours" ought to have been *and her dolours*, a word not unfrequently used by Shakespeare, and most applicable to the distresses of Imogen in her separation from her husband. But besides this error, there are several others in the sentence, together with the omission of the verb *wont*, carelessly excluded, because, perhaps, as the next word begins with *won*, the compositor missed what is almost essential to the intelligibility of the passage: then, near the close, we have "less" for *more*, although Malone, not aware of any of the preceding defects, strives hard to justify "less." Read the whole, therefore, as the corrector says it was written, and nothing can well be plainer:—

"Ay, and the *approbations* of those, that weep this lamentable divorce *and her dolours*, are *wont* wonderfully to extend him; be it but to fortify her judgment, which else an easy battery might lay flat, for taking a beggar without *more* quality."

P. 154. Warburton's reading, "You are *afear'd*," for "You are a friend," is that which the corrector of the folio, 1632, recommends.

Another remarkable corruption has been perpetuated near the close of this scene. Iachimo has vaunted that he will overcome the chastity of Imogen, and Posthumus has accepted his wager: the latter observes, as the text has always stood,—

"Let us have articles betwixt us.—Only, thus far you shall answer: if you make your voyage upon her, and give me directly to understand you have prevailed, I am no farther your enemy."

Now, "if you make your voyage upon her" may be understood as referring to the voyage Iachimo was to make to Britain, in order to endeavour to carry his vaunt into effect; but still the expression is awkward, and one which a change in the folio, 1632, informs us the poet did not use: the word "voyage" is a misprint, in part, perhaps, occasioned by the omission of an adjective which ought almost immediately to precede it: Posthumus observes, that if Iachimo make good his boast, then Imogen would not be worth anger: he therefore says,—

"Only, thus far you shall answer: if you make *good* your *vauntage* upon

her, and give me directly to understand you have prevailed, I am no farther your enemy."

In other words, "if you succeed and accomplish your boast, she does not merit defence by his sword." It seems probable that *good* was left out in the manuscript, and that the compositor mistook *vauntage*, and printed "voyage," knowing that Iachimo must necessarily cross the sea, in order to carry out his project. The sense of the poet appears to have been as different, as it was superior to the ordinary interpretation.

SCENE VI.

P. 158. The suggestion in note 3 that "sweet," in the passage,—

"I have given him that,
Which, if he take, shall quite unpeople her
Of liegers for her sweet,"

ought to be printed *suits*, is borne out by a marginal direction in the folio, 1632, to replace "sweet" by that word. At the same time, we entertain considerable doubt whether "sweet" do not refer to Posthumus, for whom Pisanio is a sort of lieger, or ambassador.

SCENE VII.

P. 159. Two emendations were proposed by Warburton and Theobald in the following: both are found in the margin of the folio, 1632, with a confirmatory addition of some importance. We here give the passage as amended, marking the changes in *Italics* as usual:—

"What! are men mad? Hath nature given them eyes
To see this vaulted arch, and the rich *cope*
O'er sea and land, which can distinguish 'twixt
The fiery orbs above, and the twinn'd stones
Upon th' *unnumber'd* beach," &c.

For *cope* the ordinary text has been "crop," for *O'er* "Of," and for th' *unnumber'd* "the number'd." We may in future safely adopt these emendations, which require no explanation. *O'er* is proposed for the first time.

P. 161. In the subsequent line the pronoun "his" is too much, both for the meaning and metre:—

"In you, which I account his beyond all talents."

The old corrector strikes it out, and puts the whole passage thus:—

“In himself 'tis much;
In you, which I account beyond all talents,
Whilst I am bound to wonder, I am bound
To pity too.”

Steevens altered it to “which I *count* his,” &c., to cure the defect in the measure, but “his” is altogether needless.

P. 162. There can be no doubt that the old corrector has again by the alteration of a single letter, rendered quite evident what has puzzled all commentators: it is where Iachimo pretends to describe to Imogen the infidelity of Posthumus while in Rome: the folios have what follows:—

“Slaver with lips as common as the stairs
That mount the Capitol; join gripes with hands
Made hard with hourly falsehood (falsehood as
With labour) then by peeping in an eye
Base and illustrious as the smoky light
That's fed with stinking tallow.”

Some editors have adhered to this text, while others, Malone and Johnson for instance, have printed “by peeping in an eye” “*lie* peeping in an eye;” but all have been mistaken, and what was meant was merely an allusion to the game of *bo-peep*, which is mentioned by Shakespeare and other authors (among them Lodge, in his “*Alarum against Usurers*,” 1584), and is here again introduced:—

“Then, *bo-peeping* in an eye
Base and illustrious,” &c.

Posthumus is represented by Iachimo as pressing the hard hands of the most hacknied prostitutes, and playing at *bo-peep* in their lack-lustre eyes.

On such evidence we can readily believe in another amendment, proposed on the next page, which, however, is not so necessary, but, at the same time, by no means uncalled for: it is part of the same description of the dealings of Posthumus

“With diseas'd ventures,
That play with all infirmities for gold
Which rottenness can lend nature.”

The corrector states that they do not “play” with these infirmities for gold, but *pay*, or make a return for gold by the most loathsome diseases:—

“That *pay* with all infirmities for gold.”

P. 163. When Imogen tells Iachimo,—

“I do condemn mine ears, that have
So long attended thee,”

a marginal manuscript note directs us again to change a single letter, and much strengthen the old and ordinary reading:—

“I do ~~condemn~~ mine ears, that have
So long attended thee.”

She despised her ears for having listened so long to the slanders of Iachimo. The reader will almost have anticipated this change, which, however, has never been made, that we are aware of, though adding much to the force of the heroine's indignation.

We may subjoin that in Iachimo's last speech in this scene, the old corrector of the folio, 1632, substitutes *out-stay'd* for *outstood*, at least with plausibility.

ACT II. SCENE I.

P. 166. It requires notice, in reference to the divisions of this drama, that when, probably, it was represented in the time of the annotator on the folio, 1632 (we know that it was revived and performed at Court, 1st January, 1633), the second Act began with what is made Scene VII. of Act I in modern editions. In all the old printed copies also, Act II. commences with the entrance of Cloten and the two Lords; but the words *Actus Secundus*, *Scœna Prima* are struck through with a pen in the folio, 1632, and transferred to what is headed *Scœna Septima* of the preceding act. This change seems not unadvisable, if only for the sake of lengthening Act II. Therefore, above *Enter Cloten and the two Lords*, is written “Scene 2;” and we are informed, also in manuscript, that the three characters come on the stage *as from the Bowling Alley*.

SCENE II.

P. 168. The introduction to this scene in the old copies, is merely *Enter Imogen in her bed, and a Lady*, while nothing is said about the place and manner of Iachimo's conceal-

ment: to remedy this omission, *A great trunk* is added in manuscript in the folio, 1632, showing that this stage-property was exhibited to the audience. According to additional directions in the margin, Iachimo not merely *takes off Imogen's bracelet*, but previously *kisses her*, at the words,—

“That I might touch!

But kiss; one kiss!”

It is very possible that such was part of the ancient business of the scene; but it was a perilous undertaking which, at all events in modern times, has not usually been risked. Still, if the Italian could remove the heroine's bracelet, and turn down the bed-clothes so as to be able to note the “mole cinque-spotted” on her left breast (supposing it not to have been accidentally exposed) without waking her, he might, perhaps, insolently hazard the kissing of her lips. Opposite the words, “I will write all down,” *Take out tables*, meaning his table-book, is placed in the margin, and *Exit into the trunk again*, at the end of the scene. These notes are altogether wanting in print in the folios.

P. 170. It is not easy to make sense out of

“Swift, swift, you dragons of the night, that dawning
May bare the raven's eye.”

Such was Theobald's emendation, and if the meaning be that light may make bare the raven's eye, the expression is uncouth for “may *ope* the raven's eye.” The old corrector converts *beare*, of the folios, into *dare*,

“That dawning
May *dare* the raven's eye:”

i. e. may dazzle the eye of the raven, in the same way that larks were *dared* by the glitter of a looking-glass. This may be the true explanation of the sentence, but still it is obscure; and at a guess, supposing the old corrector's change to be nothing more, we might fancy that *beare* was a misprint for *bleare*, in the sense of to dim.

P. 171. For “it is a voice in her ears” of the folios, which is indisputably wrong, the emendation is “it is a *fault* in her ears,” and not “it is a vice in her ears,” as ordinarily printed.

P. 173. The intrusion of "yea" into the following line spoken by Cloten,—

"Which buys admittance; oft it doth; yea, and makes," spoils the measure, which is here regular. The old corrector put his pen through "yea," the insertion of which probably originated with the actor.

SCENE IV.

P. 178. When Iachimo returns to Italy, Posthumus, in his confidence in Imogen, asks him, referring to their wager,—

"Sparkles this stone as it was wont? or is't not
Too dull for your good wearing?"

To which Iachimo is always made to reply,—

"If I have lost it,
I should have lost the worth of it in gold," &c.

But it was Posthumus who had the chance of losing the ring, and Iachimo the value of it, therefore the old corrector makes him answer, with more apparent propriety,—

"If I *had* lost,
I should have lost the worth of it in gold;"

and from thence he proceeds to show that he had not lost, but had, in fact, won the wager.

P. 179. All impressions represent Iachimo as not completing his sentence when describing the tapestry in Imogen's chamber:—

"Which, I wonder'd,
Could be so rarely and exactly wrought,
Since the true life on't was ———"

Post.

This is true," &c.

Here, besides the imperfectness of the sense, the measure is at fault, because "This is true" does not finish the line Iachimo had begun. Corrections in the folio, 1632, remedy both defects in a way that seems to carry conviction in their favour:—

"Which, I wonder'd,
Could be so rarely and exactly wrought,
Since the true life on't *'twas*."

Post.

This is *most* true," &c.

Iachimo wondered at the excellence of the tapestry "since *'twas* the true life" of the scene it represented. The word

most was carelessly left out in the answer of Posthumus, as '*was*' in the preceding line was misprinted "*was*."

Near the bottom of the page, Iachimo thus describes part of the furniture:—

" Her andirons
(I had forgot them) were two winking Cupids
Of silver."

The emendation here is *wingèd* for "winking" Cupids; and it certainly is not likely that Iachimo should have so nicely observed at night, as to perceive that they were "winking," though he might have seen that they were *wingèd*. At the same time, this may be looked upon as one of the many cases where the fitness of altering the received text is doubtful, inasmuch as Shakespeare may have intended thus to show, even in spite of probability, the elaborate exactness of the scrutiny of Iachimo.

SCENE V.

P. 182. In all modern editions, this soliloquy by Posthumus is converted into a new scene; but such was not the case of old, for Iachimo and Philario go out and leave the hero behind them to make reflections upon what had passed, and to curse womankind. Here we meet with a word which has produced much difficulty: Posthumus supposes Iachimo to have easily overcome the scruples of Imogen, and we first give the terms exactly as they appear in the two earliest folios:—

" Perchance he spoke not, but
Like a full Acorn'd Boare, a Iarmen on,
Cry'de oh, and mounted."

Dispute has arisen as to the meaning of the unintelligible words "a Iarmen on;" and while Pope and Warburton read "a *churning* on," which Malone calls a sophistication, he himself reads "a *German one*," surely a greater sophistication, as if Shakespeare could have had no boars in his thoughts but German ones. There is an evident misprint, and the emendator of the folio, 1632, points out what it was:—

" Like a full acorn'd bear, a *foaming one*,
Cried oh! and mounted."

The manuscript must have been imperfectly written, and the printer mistook the *f*, with which *foaming* begins, for

a capital *I*, then frequently carried below the line, and did not attend to the *g* at the end of the word. *One*, as Malone truly states, was often miswritten and misprinted "on," and there seems no doubt that the poet meant to express the furious and *foaming* eagerness of the full-acorn'd boar. Malone weakly supports his notion about a *German* boar, by stating that boars were never hunted in England; but Posthumus was speaking in Italy, and we are not to imagine that Shakespeare's notions regarding boar-hunting were derived solely from German representations, whether in "water-work" or in tapestry. We feel no hesitation in substituting so natural a word as *foaming* for such an utterly unintelligible word as *Iarmen*. The mechanical compositor never thought of the sense of what he was printing.

ACT III. SCENE I.

P. 184. It merits remark that Sir Thomas Hanmer's excellent change of "oaks unscaleable" to "*rocks* unscaleable" is warranted by the very same emendation in the margin of the folio, 1632.

P. 185. A line in Cymbeline's address to Lucius stands thus in the folios:—

"Ourselves to be, we do. Say then to Cæsar."

With the immediate context it has been printed as follows in modern editions: the king is speaking of the Roman yoke:—

"Which to shake off
Becomes a warlike people, whom we reckon
Ourselves to be. We do say, then, to Cæsar,
Our ancestor was that Mulmutius, which
Ordain'd our laws," &c.

The clumsy contrivance of making Cymbeline use the expression, "We do say, then, to Cæsar," has proceeded (as an emendation shows) from a blunder on the part of the compositor or of the copyist, who made one of Cloten's impertinent interjections a portion of the speech of Cymbeline. This part of the dialogue in the corrected folio, 1632, is divided as follows:—Cymbeline ends,—

"Which to shake off
Becomes a warlike people, whom we reckon
Ourselves to be.

Clot.

We do.

Cym.

Say, then, to Cæsar,
Our ancestor was that Mulmutius, which
Ordain'd our laws," &c.

This interruption by Cloten is most consistent with his character and conduct, and we have no doubt that such was the mode in which the line we have first quoted was distributed, before the corruption had crept into the early editions.

SCENE II.

P. 189. Warburton justly calls the phrase, "the sands that run i' the clock's behalf," fantastical; but it is only so because "behalf" was misprinted. Imogen is speaking of horses that run much faster than the sands in clocks, and she goes on, by a familiar expression, to state how much faster they run:—

"I have heard of riding wagers,
Where horses have been nimbler than the sands
That run i' the clocks *by half*;"

adding, "but this is foolery," in reference, perhaps, to her own not very applicable simile.

SCENE III.

P. 189. In general, when the old corrector of the folio, 1632, has seen reason to alter his emendation, he has obliterated his own writing and substituted something over it. In the second line of this scene he has adopted a different course, for he struck out his word *sweete* (for "sleep" of the folios) and inserted *stoope* above it. There could be no doubt that "sleep" was a misprint for *stoope*, and so Sir T. Hanmer and subsequent editors have treated it.

P. 190. Belarius, contrasting the life he, Guiderius, and Arviragus lead in the woods and mountains with that at court, observes, in the ordinary text,—

"O! this life
Is nobler, than attending for a check;
Richer, than doing nothing for a bribe;
Prouder, than rustling in unpaid-for silk."

The old copies give the third line,—

“Richer than doing nothing for a *babe*,”

and Hanmer substituted “bribe,” though bribes are seldom given for doing nothing, while Warburton has *bauble*, and Malone adhered to *babe*. All three are unquestionably wrong: the second line supposes a courtier to dance attendance, and only to obtain “a check,” or reproof, for his pains; and the third line follows up the same notion, that he does nothing, yet is rewarded with a blow: Shakespeare repeatedly uses *bob* (the word in manuscript in the margin of the folio, 1632) in this way; and *babe*, then pronounced with the broad open *a*, was miswritten for it. Therefore, the passage, properly printed, appears to be this:—

“O! this life

Is nobler, than attending for a check,

Richer, than doing nothing for a *bob*,” &c.

P. 193. The copyist appears to have made a mistake when he wrote the following, where Belarius is soliloquizing on his two boys, and describing the way in which they listen to his account of “warlike feats:” of the elder, he says,—

“He sweats,

Strains his young nerves, and puts himself in posture

That acts my words. The younger brother, Cadwal,

(Once Arviragus) in as like a figure

Strikes life into my speech,” &c.

Here *vigour* was misheard “figure” (which could only refer to the “posture” of Guiderius), and for this reason the old corrector alters the word in the margin of the folio, 1632:—

“The younger brother, Cadwal,

(Once Arviragus) in as like a *vigour*

Strikes life into my speech.”

That is, with the same energy with which Guiderius had “strained his young nerves.”

SCENE IV.

P. 195. We here arrive at a most singular instance of mishearing, which we must impute to the writer of the manuscript used by the compositor. It is in a speech by Imogen, where she supposes that Posthumus has been seduced by some Italian courtesan:—

"Some jay of Italy,
Whose mother was her painting, hath betray'd him :
Poor I am stale, a garment out of fashion ;" &c.

Now, for "whose mother was her painting," of all editions, we are told by the amender of the folio, 1632, to read,—

"Some jay of Italy,
Who smothers her with painting, hath betray'd him."

We fairly admit it to be possible that the old corrector, not understanding the expression, "Whose mother was her painting," as it was recited before him, might himself mistake it for "*Who smothers her with painting*;" but it is much more likely that in this place, where Imogen was to give vent to her disgust and anger, she would not use a metaphor, especially so violent a one, as to call the daubing of the face actually the "mother" of a courtesan. She was describing a woman of abandoned character, who not merely tinged her cheeks, but absolutely smothered herself with painting, and who, though so made up and artificial, had, nevertheless, seduced Posthumus from the arms of a beautiful and innocent wife. Imogen would, therefore, be disposed to render the contrast as strong as words could make it, and would not be content to throw censure upon her debased and profligate rival, merely by a far-fetched figure of speech. Shakespeare, indeed, even in this very play (p. 215), employs such a figure, but under extremely different circumstances, *viz.* where Guiderius ridicules Cloten for asking if he did not know him by his fine clothes? The answer is,—

"No, nor thy tailor, rascal,
Who is thy grandfather: he made those clothes,
Which, as it seems, make thee."

These lines occur in Act IV., and what Imogen says of the "jay of Italy," is inserted in the immediately preceding act; and if one thing more than another could persuade us that "*who smothers her with painting*" is the true text, it is that, if we suppose differently, it makes Shakespeare employ the very same metaphor in two consecutive acts. Our great dramatist was neither so poverty-stricken as regards language, nor so injudicious as regards nature, to repeat himself in this way, and to make Imogen convey her scorn and detestation of the prostitute, who had betrayed her husband, in so mild a form as to term painting the "mother" of the seducer. Imogen would not study metaphors at such a

moment, but, in the plainest and strongest language she could employ, such as charging the "jay of Italy" with smothering herself with painting, would express her abhorrence of the paint-plastered prostitute. It is an axiom that genuine passion avoids figures of speech, because passion does not reflect, and a figure of speech is the fruit of reflection: therefore, we feel assured that the scribe misheard, and wrote "whose mother was her painting" instead of "*who smother's her with painting*." The coincidence of sound seems otherwise almost inexplicable.

P. 196. We can have little difficulty, on the authority of the old corrector, in treating the word "fellows" in these lines as a lapse by the old printer:—

"And thou, Posthumus, that didst set up
My disobedience 'gainst the king my father,
And make me put into contempt the suits
Of princely fellows, shalt hereafter find
It is no act of common passage, but
A strain of rareness."

For "princely fellows," the emendation is "princely *followers*," the noble suitors whom Imogen had rejected in favour of Posthumus.

P. 197. We here meet with an expression upon which Hammer, Johnson, Steevens, and Malone have very unsatisfactory notes. Pisanio informs Imogen that he has not slept since he received command to destroy her:—

"Imo. Do't, and to bed, then.
Pis. I'll wake mine eye-balls first.
Imo. Wherefore, then,
Didst undertake it?"

What does Pisanio mean by "I'll wake mine eye-balls first?" To extract some sense from the declaration, it has been usual to print "I'll wake mine eye-balls *blind* first;" but another printer's error has occasioned all the trouble. The corrector converts "wake" into *crack*, and doubt vanishes: he also inserts a small word in Imogen's inquiry, and presents the whole thus perfect in measure and meaning:—

"Imo. Do't, and to bed, then.
Pis. I'll *crack* mine eye-balls first.
Imo. And wherefore, then
Didst undertake it?"

P. 198. 'Malone considered it vain to seek for the two-syllable epithet, obviously wanting, in a line where Imogen speaks of Cloten,—

“ With that harsh, noble, simple nothing.”

Steevens would complete the measure by *Cloten* at the end, forgetting, perhaps, that the name occurs at the very beginning of the next line ; but what we may be well disposed to receive as the missing word is found written in the margin of the folio, 1632 :—

“ With that harsh, noble, simple, *empty* nothing.”

It had, doubtless, escaped by mere accident, and we may be thankful for the restoration.

Lower down in the page occur the words “ Pretty and full of view.” What can be the meaning of “ pretty ” in that place? It is an indisputable blunder, perhaps from defective hearing: Pisanio is showing Imogen how she may remain concealed, and yet have a full view of all that is passing around her: we print the passage here as it is corrected :—

“ Now, if you could wear a mind
Dark as your fortune is, and but disguise
That, which, t'appear itself, must not yet be
But by self-danger, you should tread a course
Privy, yet full of view : yea, haply, near
The residence of Posthumus.”

She was to remain private, and unknown, while she was able to mark all that was done by others.

P. 199. The alteration of “ courage ” to *carriage*, in the third line, may be contested ; and inasmuch as “ courage ” answers its purpose, perhaps it would be unwise to displace it, though more than once (see pp. 295, 363) the same easy error has been pointed out. Pisanio tells Imogen that when she has disguised herself as a youth, she must change

“ Command into obedience ; fear, and niceness,
(The handmaids of all women, or more truly,
Woman it pretty self) into a waggish courage :
Ready in gibes, quick-answer'd,” &c.

Here “ waggish *carriage* ” seems more appropriate to a youth, though disputable from the use of “ fear ” above.

P. 202. The folios print a passage precisely thus:—

“ And there's no answer
That will be given to' th' lowd of noise, we make.”

Modern editors have it,—

“ That will be given to the loud'st of noise we make.”

Surely, there can be no reasonable objection to the omission of “of,” which we learn from the old corrector was mistaken for the end of the word *loud'st*:—

“ That will be given to the *loud'st* noise we make.”

SCENE VI.

P. 206. The old introduction to this scene is merely, “Enter Imogen alone,” to which the following necessary words are added in manuscript in the folio, 1632, *'tir'd like a boy, i.e. attired like a boy*. She commences her speech thus:—

“ I see, a man's life is a tedious one :
I have tir'd myself, and for two nights together
Have made the ground my bed.”

It has always been supposed that “I have tir'd myself” is to be taken in the sense of “I have fatigued myself;” but the corrector places an apostrophe before tir'd—*'tir'd*—and clearly means that “tir'd,” in the speech, is to be understood in the same way as *'tir'd like a boy* in what he appended to the heading of the scene. This is a point upon which we may or may not take his word; for we may imagine that Imogen only means that she has wearied herself with the tediousness of a man's life, and with sleeping two nights following upon the ground. It seems, however, more likely that she should refer to her dress, and purposely call the attention of the audience to the change it had undergone.

The entrance of Belarius, Guiderius, and Arviragus is improperly made a new scene in the folios; but *Scena Septima* is struck through with a pen, and *same* written instead of it, as in several former instances.

SCENE VII.

P. 210. This scene is entirely erased: but a manuscript correction materially alters an important word, which may or

may not be right. It is where the 1 Senator speaks of the Emperor's writ,—

"He creates
Lucius pro-consul; and to you, the tribunes,
For this immediate levy he *commends*
His absolute commission."

Such is the emendation for "commands" of the old copies. *Commends* seems the most proper word, when the commission was sent by a senator to a pro-consul. See also p. 132.

ACT IV. SCENE I.

P. 211. The word "imperseverant," as it stands printed in the folios, has given extraordinary trouble to the commentators, who have not known what to do with it. Hanmer altered it to "*ill*-perseverant," meaning persevering in ill, while Steevens argued that it was to be understood as *perseverant*. It appears, on the authority of an emendation in the folio, 1632, that the compositor blundered by combining two words, one of which had relation to the obstinacy of Imogen, and the other to the wandering life to which she had taken. It is Cloten who speaks, and who is complaining of the perverseness of the heroine, who absurdly preferred Posthumus to him, and ran away from court in order to avoid him. Very probably the manuscript was here confused and illegible, which led to the printing of "imperseverant" for *perverse errant*, as it is amended, and as we may be confident it ought hereafter to be printed—"Yet this *perverse, errant* thing loves him in my despite." Cloten had come to Milford Haven in search of this "perverse, errant thing," and in order to destroy Posthumus.

SCENE II.

P. 217. The question, somewhat hotly argued between Theobald, Warburton, Mason, Malone, &c., whether in the following, as we find it in the old copies,—

"Though his honour
Was nothing but mutation,"

"honour" should not be read *humour*, is decided (if, in truth, decision were wanted) by the old corrector, who converts

"honour" into *humour* by the change of two letters in the margin. It has been a lapse of frequent occurrence.

P. 221. An emendation in the folio, 1632, changes "the leaf of eglantine," elegantly, but not necessarily, into "the *leafy* eglantine;" but at the end of the speech we meet with a valuable improvement of the text in the setting right of a misprint, which has occasioned some pages of useless explanation and comment. It applies to this passage, as given in the folios:—

"The ruddock would
With charitable bill (O, bill, sore shaming
Those rich-left heirs, that let their fathers lie
Without a monument!) bring thee all this;
Yea, and furr'd moss besides, when flowers are none,
To winter-ground thy corse."

The puzzle has been the compound verb "to winter-ground;" and Warburton insisted upon "winter-gown," while Malone and Steevens were for preserving the text unaltered. Warburton was right in treating "winter-ground" as a blunder, but no farther; and when we show, from the corrected folio, 1632, what must have been the poet's language, it will be seen that the compositor's mistake was an easy one:—

"Yea, and furr'd moss besides, when flowers are none,
To winter-guard thy corse:"

i. e. the redbreast would bring furred moss to protect Imogen's corse in winter, when there were no flowers. Can this emendation be called needless or inappropriate?

P. 222. There is a substitution in the song over the body of Imogen which requires notice, and which improves the reading of a line, but by no means forces adoption upon us: the text has always been,—

"Golden lads and girls all must,
As chimney-sweepers, come to dust."

It is altered as follows in the amended folio, 1632:—

"Golden lads and *lasses* must,
As chimney-sweepers, come to dust."

"Lads and lasses" may be said to follow each other in every song (as well as in every place), and perhaps Shakespeare here purposely avoided the common repetition.

Several other variations from the received text are marked in this part of the play ; but near the end of the volume the outer margins are so worn, torn, and encroached upon by damp and rough handling, that although words are corrected, or crossed out, what was substituted for them has sometimes disappeared. The subsequent comparatively trifling change on p. 224, has just escaped : it is where Imogen wakes and says,—

“ I hope I dream,
For so I thought I was a cave-keeper.”

The proposed emendation is to convert an adverb into an interjection :—

“ For *lo* ! I thought I was a cave-keeper.”

This part of the play is carelessly printed in the second folio, and literal errors (corrected by the manuscript-annotator, though his writing is often obscured, defaced or obliterated) are very frequent.

ACT V. SCENE I.

P. 231. Only one page and a few lines of this act has been preserved in the corrected folio, 1632, four leaves at the end of the volume being wanting. A manuscript addition to the heading of the first scene has been partly torn away, so that we can only read in print, “ Enter Posthumus alone,” and *with a* following it in the writing of the old corrector : probably *napkin* or *handkerchief* was the word lost.

P. 232. The last emendation we have to notice (beyond the insertion of some new stage-directions relating to the battle, such as *Drums and Trumpets, Alarums on both sides, &c.*) is in the soliloquy of Posthumus, and it relates to a passage which has been much discussed, but never clearly understood : the old text has been this :—

“ You some permit
To second ills with ills, each elder worse ;
And make them dread it, to the doer's thrift.”

Here, in the first place, is an admitted inaccuracy, because, as Malone remarked, the last ill deed, which was the “ worse,” was, in fact, the younger, and not the “ elder.” For this the

corrector provides a remedy, and writes *later* in the margin for "elder," which was, perhaps, a misprint. The line that follows is far from intelligible, for to what does "them" in it apply?—

"And make them dread it, to the doer's thrift."

The last antecedent was "ills," but "them" cannot refer to the crimes committed. This appears to be another instance where "them" has been misheard for another word, the adoption of which, on the testimony in our hands, makes a clear meaning out of an obscure line. The passage, therefore, stands thus, as amended in the folio, 1632 :—

"You some permit
To second ills with ills, each *later* worse,
And make *men* dread it, to the doer's thrift."

The doer of ill deeds profited by the fears produced in *men* by still-increasing enormities : *later*, therefore, was misprinted "elder," and *men* was misheard "them." The word *men* is only just legible in the margin, in consequence of a stain and the abrasion of the paper.

NOTES.

PAGE 21.

"LONGING journey" may, however, mean the journey Julia naturally longed to take.

PAGE 43.

As, however, is stated in note 5, "weed" is a term still applied to an ill-conditioned horse.

PAGE 81.

For "what Shakespeare wrote," read, "what, we may suppose, Shakespeare wrote."

PAGE 89.

The change of "'tired horse," in the sense of *attired* horse, to "*trained* horse," is not, of course, unavoidable.

PAGE 117.

The "fool multitude," strictly speaking, governs the verb "builds," and not "martlet."

PAGE 144.

For "inserted in," read *expunged from*.

PAGE 159.

For "I am to use," in the quotation read "I *have* to use."

PAGE 179.

For "must have been," read *was probably*.

PAGE 207.

For "parentheses," read *parenthesis*.

PAGE 246.

There is just room to suspect that Shakespeare's word might be *wage*, and not "weigh."

PAGE 254.

We neither entirely like "fine," "find," nor "found;" and *line*, which might be the word, occurs just above.

PAGE 298.

For "which proves," read "which *seems* to prove."

PAGE 362.

The opinion given in vol. vi. p. 139, upon the subject of the printing of "Coriolanus," in the folio, 1623, must, therefore, be materially qualified.

PAGE 374.

Yet in "Henry VI. Part II." Act III. Scene I., "rolled" is allowed to stand, and is not altered to *coiled*.

PAGE 381.

In reference to the insertion or restoration of rhymes, it ought to be stated that the old corrector, in this play, has sometimes struck out his own changes.

PAGE 434.

We can well remember that John Kemble made a similar pause, and other actors have done so after him.

PAGE 464.

There may be authority for believing that mirrors of polished "stone" were sometimes used of old: glass, with a certain licence, might indeed be called "stone."

PAGE 479.

Yet, if the figure were "fixed," there seems hardly sufficient reason for representing the finger of scorn as *slowly moving*.

PAGE 499.

It is not meant to be contended that the epithet "holy" could not very well be applied to Phœbus, but merely that "glowing" seems under the circumstances more appropriate.

THE END.

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